

THE  
OXYRHYNCHUS PAPYRI

PART XXVI

*LOBEL*

EGYPT EXPLORATION SOCIETY  
THE  
OXYRHYNCHUS PAPYRI  
PART XXVI

*EDITED WITH NOTES*

BY

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## PREFACE

THIS part is devoted entirely to one poet, Pindar, and contains fragments of unknown works by him and of verses that might be his, as well as commentaries on known works and a new Life of the poet. No one who has ever occupied himself with piecing together papyrus scraps will underrate the knowledge, effort, and skill of Mr. Lobel in dealing with these *disiecta membra*.

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Mr. John Rea has compiled the index, and the Oxford University Press has lavished its usual thought and care on the printing.

E. G. TURNER  
T. C. SKEAT  
*Joint Editors of the  
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*January 1961*

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## NOTE ON THE METHOD OF PUBLICATION

THE method of publication follows that adopted in Part XXV. As there, the dots indicating letters unread and, within square brackets, the estimated number of lost letters are printed slightly below the line. Corrections and annotations which appear to be in a different hand from that of the original scribe are printed in thick type. Square brackets [ ] indicate a lacuna, round brackets ( ) the resolution of a symbol or abbreviation, angular brackets < > a mistaken omission in the original, braces { } a superfluous letter or letters, double square brackets [ ] a deletion, the signs ' ' an insertion above the line. Dots within brackets represent the estimated number of letters lost or deleted, dots outside brackets mutilated or otherwise illegible letters. Dots under letters indicate that the reading is doubtful. Letters not read or marked as doubtful in the literal transcript may be read or appear without the dot marking doubt in the reconstruction, if the context justifies this. Lastly, heavy Arabic numerals refer to Oxyrhynchus papyri printed in this and preceding volumes, ordinary numerals to lines, small Roman numerals to columns.

The abbreviations used are in the main identical with those in Liddell and Scott, *Greek-English Lexicon* (ninth ed.). It is hoped that any new ones will be self-explanatory.

## NEW CLASSICAL FRAGMENTS

### 2438. LIFE OF PINDAR

The following account of Pindar constitutes the main contents of a tall and narrow strip of papyrus which also preserves the ends of the first six lines of a preceding column in a different hand, apparently referring to something military (*στρα*, l. 2). The two columns may have formed part of a single book, which would presumably have been a collection of lives, but a possibility which I think should not be forgotten is that the *Πίνδαρος*—the form of heading used in the biographies of 1800 is *περὶ (τοῦ δεινῶς)*—is an isolated piece having no connexion with the rest of the roll and perhaps even written on a strip torn from the roll before being used.

However that may be, this piece is to be compared with those known as *vita Ambrosiana* (*Scholia vet. in Pind. carm.* i p. 1 Drachmann), *vita Thomana* (*ibid.* p. 4), *vita metrica* (*ibid.* p. 8), and the entry in *Suidas* (i p. 132 Adler). (Eustathius, *proem.* §§ 25 seqq., iii pp. 296 seqq. Drachmann, is negligible.)

Its structure is simple and logical: nationality and parentage, date, family, death, works, characterization. There are none of the picturesque insertions which occur in the other accounts (though *Suidas* has only one). It agrees with one or more of them, as might be expected, in a considerable number of details, lacks certain details (for example, name of mother and teachers) which they supply, but on the other hand offers a number of facts (ll. 2 seqq., 8 seqq., 21 seqq., 29 seq., 35 seq., 38 seqq.) which they do not contain. It is remarkable that though it refutes a date of death adopted by some—it is that found in the *vita Thomana*—and the age at death they associate with this date, it substitutes no alternatives of its own, though it incidentally fixes 496/5 as a year when the poet must have been more than ten years old.

In col. i the writing is a small neat angular uncial of the common type assigned to the late second or third century. In col. ii it is larger, coarser, and more sloping, but not, I think, appreciably different in date. As I have remarked below, it varies considerably in different tracts of this single column.

(a) Col. i	Col. ii
	πινδαρος
], πλη	πινδαροσολυρικοςποιητηστομέ[
], στρα	ηθηθβαιοςυιοσδεκαταμενκορ[
]ρε	καιετερασποιητριασσκοπελεινο[
]ρον	τουςπλειετουςποιηταςδαίφαντ[
5 ]φερου	νευδεκαταπαπερικανεωτερος.[
]ν	τερωσιμωνιδηεπιβαλλοντουτ[
]	γοντεσαβρωνοσαρχοντοσαπο.[
]	ναιπειτηκονταετωνοντααγνο.[
]	παρχιουγαρηγωνισταιεναθηναί[
10 ]	βωκαινεικηκενοδεαβρωνα[
]	ουεστιντεξαρακοστοςωστεαδυν[
]	]νεδεκαετωναντονηγωνισθα[
]	]ουκαποτεθνηκενεφαβρωνοσ[
]	]εμ[.]θωιαποαβρωνοσχαίρεφ[
15 ]εβ[.]μ., κατατηνογδοκοστην[	(b)
]ε[.]τ[.]εθριππωψαμμινεικακα[	]πινδαροσγεγραφενεγκω.[
]	]ελατηρυπερτατεβροντασ[
]	]δηαποτεθν[.]ω[.]...[
20 ]νεπινεικουσε[.]... υιονμ[	]κατατιναςων[.]... αιαρ.[
]	]καταδετινα[.]... α.[
]	]ουηγνοησε[.]... τ[
]	]θεν, οισ[.]... φ[
25 ]...ομαχησ[	]...ομαχησ[
]	]υγα[.]ερωνδ[
]	]...ελφον[.]...[
]	]νθυγατερασ[.]...[
]	]ωνμνημον[.]...ηωδησ, α.[
30 ]χετασμεκαλειχ[.]...λω[	]χετασμεκαλειχ[.]...λω[
]	]...δεεναργειμ[
]	]φ, γενομεν[
]	]εστατο[.]ετιδ' [
]	]κατατημπ, ιησιν[
35 ]ηρηταιδε[.]...[	]ηρηταιδε[.]...[
]	]ουσεισβιβλιαιζδιθ[.]...ων[
]	]ββαιωνωνα[.]θεν[.]ων[
]	]νδενκωμιωναι[.]κα[.]...[
]	]ωναυ[.]ορχηματαωναθ[
40 ]ωννεικολειωνκαιπ[.]...[	]ωννεικολειωνκαιπ[.]...[
]	]ματιτησποιη[.]...εγο[
]	]νοσκα[.]...ειζα, κα[
]	]αρματικαιπανταιηφύσει.[
45 ]καιτ[.]υταειωθεναι[.]φωνει[	]καιτ[.]υταειωθεναι[.]φωνει[
]	]λαιιδος φ ναμαθοντεςδ[.]...[
]	]ειακορακεσκακρανταγ, ρυ.[
]	]οριχαθειον γ

	Πίνδαρος δ' λυρικός ποιητής τὸ μὲν γένος ἦν Θηβαῖος υἱὸς δὲ κατὰ μὲν Κόρινθον καὶ ἑτέρας ποιητρίας Σκοπελίνο[ν] κατὰ δὲ τοὺς πλείετους ποιητὰς Δαΐφάντ[ου]. γέγονεν δὲ κατὰ τὰ Περσικά, νεώτερος π[ρ]εσβυτέρω Σιμωνίδῃ ἐπιβάλλον. τοῦτ[ο] δὲ οἱ λέγοντες Ἄβρωνος ἀρχοντος ἀποτ[ε]θηκέναι πενήκοντα ἐτῶν ὄντα ἀγροσ[ύ]ειν. ἐπ' Ἀρχίου γὰρ ἠγώνισται ἐν Αθήναι[ς] διθυράμβω καὶ νενίκηκεν. ὁ δὲ Ἄβρων ἀ[π]τ' Ἀρχίου ἐστίν τεσσαράκοστος, ὥστε ἀδύνατον ἐστίν δέκα ἐτῶν αὐτὸν ἠγωνίσθαι. ὅτι δὲ οὐκ ἀποτέθηκεν ἐφ' Ἄβρωνος
5	]
]	]εμ[.]θωι. ἀπὸ Ἄβρωνος Χαίρεφ[άνης]
10 ]εβ[.]μομοσ κατὰ τὴν ὀγδοκοστήν[	]εβ[.]μομοσ κατὰ τὴν ὀγδοκοστήν[
]	]ε[.]τ[.]εθρίππωι Ψάμμιν καὶ κα[
]	]Πίνδαρος γέγραφεν ἐγκώμιον
οὐδ' ἢ ἀρχ[ή] ἐλατήρ ὑπέροτατε βροντᾶσ[	οὐδ' ἢ ἀρχ[ή] ἐλατήρ ὑπέροτατε βροντᾶσ[
]	]ἦδη ἀποτεθν[η]κῶσ[.]...[
20 ]ν ἐπινίκους ε[.]... υἱὸν μ[	]ν ἐπινίκους ε[.]... υἱὸν μ[
]	]σ κατὰ τινὰς ὧν[.]... αιαρ,
]	]σ κατὰ δὲ τινὰς[.]... α.[
]	]ου ἠγνόησε[.]... τ[
παρθενοίσις[.]... φ[	παρθενοίσις[.]... φ[
25 ]πρωτομάχης κ[α]ὶ Εὐμήτιδος	]πρωτομάχης κ[α]ὶ Εὐμήτιδος
θ]υγα[τ]έρων δ[.]	θ]υγα[τ]έρων δ[.]
]	]ων ἀδελφῶν[.]... ο[
]	]ν θυγατέρας δ' ε[.] Πρ[ω]μ[η]τ[ο]μ[η]χην κ[α]ὶ Εὐμητι[ν] ὧν μνημονεύει ἐν τ[ῇ] ὠιδῇ ἧς ἡ ἀρχή· ὁ Μοι- κα]γέτας με καλεῖ χ[ο]ρεῦσαι ] πολλῶν[
30 ]... δὲ ἐν Ἀργεῖ μ[	]... δὲ ἐν Ἀργεῖ μ[
]	]φ, γενομεν[
]	]εστατο[.] ἐτι δ' [
]	]κατὰ τὴν ποίησιν [
35 ]δ]ιμήρηται δὲ ἀπ[τ]ο[ῦ] τ[.]...[	]δ]ιμήρηται δὲ ἀπ[τ]ο[ῦ] τ[.]...[
]	]ουσι εἰς βιβλία εἰς διθυράμβων β[ε] προσοδίων β[ε] παιάνων α[ παρ]θεν[ε]ίων γ[ε] ἐπινικίων δ[ε] ἐγκωμίων α[ εν[.]κα[.]...[
]	]μ]ων α[ ὑπ]ορχημάτων α[ θρ[ή]νων α[
40 ]ων νεοκλειων καὶ π[.]...[	]ων νεοκλειων καὶ π[.]...[
]	]εματι τῆς ποιη[σ]. 9 litt. ] εγο[
]	]νοσ καὶ[.]... εἰζα, κα[
]	]αρματι καὶ παντα ἡ φύσει[
45 ]καὶ τ[.]αὐτὰ εἰωθεναι[.]φωνεῖν σοφός δ' πολ[λ]ὰ εἰδὼς φυαῖ μαθόντες δ[ε] ] λάβροι παγ- γλω[σ]αίαι κόρακες ὡς ἄκραντα γαυρῆ[σ]τον Διὸς πρὸς ὄρνιχα θεῖον.	]καὶ τ[.]αὐτὰ εἰωθεναι[.]φωνεῖν σοφός δ' πολ[λ]ὰ εἰδὼς φυαῖ μαθόντες δ[ε] ] λάβροι παγ- γλω[σ]αίαι κόρακες ὡς ἄκραντα γαυρῆ[σ]τον Διὸς πρὸς ὄρνιχα θεῖον.

Fr. (b) is placed at the beginning of ll. 15 seq. on the strength of the general resemblance of the papyrus and the writing (see below) and also the congruence of the contents of the first line with what is required by the sense. But I cannot verify this location by either the vertical or the horizontal fibres and the contents of the second line do not obviously fit any of the forms of words which might be expected.

Fr. (c) is placed at the end of ll. 27 seqq. on the strength of the suitability of the contents. The front is too much damaged for the fibres to be traced with assurance from (a) to (c). The intervals above and below (c) are too great for the fibres of the back to afford unequivocal guidance with regard to horizontal location. The 'joint' near the right-hand edge visible above l. 28 cannot be certainly picked up again till l. 41. Col. i is in a different hand from col. ii. Col. ii is all by one and the same writer but the script has a different appearance in ll. 1-13 and ll. 14-28. From l. 29 onwards it is much the same as in ll. 1-13, except that the last five lines are more cursive. There is no sign of a slope to right in the upper part of the column, but I cannot be certain that I have divided the supplements correctly between lines in the lower part.

Col. ii 14 χ apparently made out of δ, itself written on some other letter 16 .[, the middle part of a stroke rising from left to right ψ written on another letter (perhaps a partly made ε) 19 ]...[, the lower end of a stroke descending from left, e.g. α, followed by the foot of ε or ς, and this by a dot on the line 20 ]', perhaps the upper part of the right-hand stroke of δ, the base being represented by a dot on the line below 21 .[, the middle part of an upright, perhaps with a trace of a cross-stroke through its lower end, followed by a dot level with the tops of the letters; perhaps two letters represented 22 ]', a hook to right on the line .[, perhaps λ or the left-hand apex of ν, but a damaged ς may not be ruled out 23 ]', the top of a tall upright, perhaps ν 24 ]', parts of the right-hand side of α or λ 26 .[, the lower tip of a stroke descending below the line, ν acceptable 27 ]', the top of a circle ]', the lower end of a stroke descending below the line 29 The first μ written on ς 31 μ apparently made out of another letter 32 Either φη or φ[.], e.g. φ[ε], φ[ο] 33 ]', a hook to right on the line, e.g. ε, ν 38 After κα apparently part of the upper left-hand arc of the circle and the upper part of the central stroke of φ. The traces to the right of this are on the underlayer 39 The traces after θ do not suggest ρ, but I cannot say are irreconcilable with it 41 ]ε represented only by the overhang and a dot below it on the line ]', a dot level with the tops of the letters .[, the lower part of a stroke rising to right 42 ]', the top of a slightly concave stroke, perhaps having a trace of a stroke descending to left from its top ]'.[, the foot of an upright followed by an upright off the line and an upright on the line; perhaps ]ν[.], but three letters may be represented ]'...[, the base of a circle on the line followed by a stroke rising to right and the start of a second Between α and κ a median dot .[, prima facie ν, but τ may be intended 43 ]', an upright, perhaps having a trace of ink on left of its foot .[, a stroke starting vertically from the line and then inclined to right

Col. ii 2 seqq. The name of Pindar's father is given variously as Scopelinus, Daiphantus, and Pagon(i)das. The authority is left vague except here. If Corinna was a contemporary and acquaintance of Pindar, as some ancient writers assert (and has been inferred, I think without any justification, from a fragment of one of her poems, fr. 2r), it is hard to suppose that her statement could be questioned.

'Other poetesses' may perhaps mean 'Boeotian poetesses besides Corinna'. We know of Myrtis, and she and others may be represented in papyrus fragments containing verses which exhibit the characteristic orthography but are not in the metres known to be affected by Corinna.

The antithesis between 'other poetesses' and 'the majority of poets' is strange and may have no particular significance. As far as I can discover no ancient poet has anything to say about the parentage of Pindar.

4 seqq. γέγονεν . . . Περικῆ: Suid. in ν. Πίνδαρος has γεγονῶς κατὰ τὴν ξε' Ὀλυμπιάδα καὶ κατὰ τὴν Ἐέρξου στρατεῖαν ὧν ἐτῶν μ, which can be taken as agreeing, if γέγονεν in our text is interpreted as ἡκμαζε (i.e. more or less equivalent to ὧν ἐτῶν μ) but γεγονῶς in Suidas as 'born'. The vita Thomana, which has in one place κατὰ τὴν Ἐέρξου κατάβασιν ἡκμαζε τῆι ἡλικίαι, has in another γέγονε δὲ κατὰ τοὺς χρόνους Δίεχθλου . . . καὶ τέθνηκεν ὅτε καὶ τὰ Περικῆ ἡκμαζον, of which the last clause is plainly unusable. The metrical life puts him contemporary with Marathon, Salamis, and Aeschylus.

νεώτερος . . . ἐπιβάλλων: the vita Ambrosiana corresponds closely, ἐπέβαλλε δὲ τοῖς χρόνοις Σιμωνίδου, ἦι νεώτερος πρεσβυτέρωι. The vita Thomana similarly, νεώτερος δὲ ἦν Σιμωνίδου, πρεσβύτερος δὲ Βακχυλίδου.

6 seqq. τοῦτο can hardly be taken otherwise than as the object of ἀγνοοῦσιν and as referring to the statement just made. The argumentation is rather obscure. The evidence which follows purports to show, first, that Pindar cannot have been 50 years old in the archonship of Habron, for then he would have been only 10 when he won a competition in Athens (8 seqq.); secondly, that he cannot have died in that archonship, for he wrote a poem on a victory won six years later (12 seqq.). If Pindar had been 50 in the archonship of Habron, his age in 480 could be calculated as 28.<sup>1</sup> I do not know whether this would have been considered quite incompatible with the phrase γέγονεν κατὰ τὰ Περικῆ. In any case, the calculation is not made explicit and the date of his death is irrelevant.

7 Ἀβρωνος ἀρχοντος: the relations established forward (l. 14) and backward (l. 10, see l. 9 note) make it clear that the archon of 458/7 is meant (not a homonym of 518/7 invented by Wilamowitz, *Aristot. u. Athen.* ii 302). The correct form of the name was supplied by IG II v 971. The vita Thomana gave Ἀβίωνος (*Βίαντος* G), from which Eustathius took it, *Βίων* Diod. xi 79.

ἀποτεθνηκέναι: the controverted statement appears in the vita Thomana in the form τέθνηκε δὲ ὁ Π., ἐξ καὶ ἐξήκοντα ἐτῶν γεγονῶς, ἐπὶ Ἀβρωνος ἀρχοντος κατὰ τὴν ὀγδοηκοστὴν Ὀλυμπιάδα (for so the last clause may now safely be read instead of ἐπὶ Ἀβίωνος ἀ. κ. τ. ἔκτην καὶ δ. 'O.). The substitution of the age of 66 for the age of 50 disables the argument founded on the victory 'ἐπ' Ἀρχίου'. The argument from the existence of a subsequent poem holds good.

ἀποτεθνηκέναι: the writer shows a fondness for this compound, which, after the Odyssey, disappears till late writing, e.g. Plutarch.

8 πενήκοντα: the nearest figure to this in the other biographies is the 55 of Suidas, but since in his text νε is followed by a word beginning with ε, as πενήκοντα, for that matter, is here, there is a possibility that the view adopted by Suidas and the view rejected by this writer are identical. The vita Thomana says 66, the metrical life 80.

9 seqq. Proceeding upwards through the list of archons we find as the thirty-ninth name from Habron in 496/5 Hipparchus (Dion. Hal. *antiq.* vi 1). In spite of the discrepancies in the numeration and the form there seems to be little doubt that this is the person referred to. (Though it is irrelevant, it may be noted that an Archias appears in the list in 419/8.)

διθυραμ makes rather a long line but cannot be doubted.

12 The sense is clearly something like δδε or ραϊδίως ἄν τις μάθοι.

14 Chaerephanes was archon 452/1 = Ol. 82, 1. I do not see how all the necessary supplements are to be accommodated at the end of l. 15 and the beginning of l. 16 but there is no doubt that what should have been said is 'in the 82nd Olympiad, in which Psaumis won the chariot-race . . .'. The poem referred to is *Ol.* iv. Is it to be inferred that this was the latest date in the life of Pindar that the writer was able to fix?

The adjective ἐγκώμιος is used by Pindar himself with reference to epinician odes.

19 seq. I should guess something like 'If he were already dead, how could he have been writing epinicians?' *Pylh.* viii is assigned to 446.

20 It is difficult to think of anything more likely than ε[ρχε] δ' νιδόν. But it is plain that in the following lines there are recorded divergent views about something and there is no divergence with regard to Pindar's son in the hitherto known sources, unless there is counted as such his being named Daiphantus, like his grandfather, in the metrical life, but Diophantus in the vita Ambrosiana and Suidas. This, then, constitutes an objection to proposing ὧν[όμαστ]αι Ἀρ. [ in l. 21 and interpreting 23 seq. as below. And as far as the first is concerned it is not difficult to think of a quite different line of supplementation (ὧν [ἐτερι κ]αὶ Ἀρ. [D].

22 ] . α. [ : Δαί]φαν[τον] can, I think, be rejected with certainty.

<sup>1</sup> We know from Pindar's own words, fr. 193, that he must have been born in the third year of an Olympiad. He could not, therefore, have been 50, 55, or 66 in 458/7. He could have been 60, born in 518/7 = Ol. 65, 3, and 40 years old in 478/7 = Ol. 75, 3. This would make him 22 or more at the date indicated in l. 9.

<sup>2</sup> A wrong punctuation of this sentence accounts for the statement of Eustathius that Pindar was born in Habron's archonship. Wilamowitz, l.c., appears to have overlooked this.



Col. i 5 λιθο]ν. Bergk's alteration not supported.  
7 seq., ἀλλ' ἐμοὶ . . . παροικομένων codd. The conjectures of Boehmer and Benedictus not supported.

10 αἰεὶ codd., after which immediately χρῆμα κτλ. The lacuna, recognized by E. Schmid, has been filled in various ways, but βλέπειν is not recorded among the conjectures.

Col. ii 8 πο[ by no means suggested by the ink, two dots level with the top of the letters.

## Fr. 2

]ν[.]ντιφ[  
].υπανια[  
] [ ]α[ ]φερειλαι.[  
] χανναακυματοςακ.[  
5 ] ενορθωιδρομωιβαθ[  
] εσφαλ'ολωινωωι [ ]  
] [ ]πτε[.]σε[ ]μο[  
]καρονν.[  
].φιμε.[  
10 ].ουρε[  
]φο[

## Fr. 2 Rubbed and stained.

2 ],, in the line the top of ε or less probably c (though there is now no trace of the cross-stroke); above to left of this letter an upright too close to be part of φ or ψ 3 ],, the lower part of an upright descending below the line ],, a small hook on the line, compatible with λ but not excluding other possibilities 4 ],, the top of an upright; ρ perhaps acceptable but not attractive 7 ],, the lower part of a stroke descending with a slight curve from left; α, δ, λ, μ equally likely 8 α damaged but λ not acceptable For ν a damaged μ might be possible 9 It does not look as if there was room before φ for anything but ι ],, a dot level with the tops of the letters

Fr. 2 2 Various articulations can be thought of. ὑπ' ἀνια[ seems as likely as any. εὐπανία is not recorded.

3 In the context some form of λαίλαψ is acceptable.

4 νᾶα instead of ναῦν new for Pindar.

5 The possibility of -εν (e.g. θεε, πλε[εν]) must be borne in mind.

6 ὄλωι νόωι presumably attaches to the subject, not the object, of ἔσφαλε. Cf. ἐκ παντός νόου II dt. viii 97.

7 seq. πτε[ρ]όε[-]. A recollection of *Pyllh.* ii 22 (ἐν πετρῶντι τροχῶι) and iv 215 (ἐν ἀλύτῳι κήκλωι) might tempt one to look for κήκλωι, but that was not written.

## Fr. 3

. . .  
].c[ ]  
] [ ]  
]ουεμεακ[  
]. [ ]  
5 ]ο.αμ[  
]γλαο.[  
. . .

## Fr. 3 Stained

1 ],, the foot of ε or c 4 ],, perhaps the upper part of the right-hand stroke of ν or ω  
5 Before α the upper part of a stroke descending to right 6 ],, the top of an upright

## Fr. 4

. . .  
].ε.[  
]οι.[ ]  
]εσα[  
]υμα.[  
5 ]δ.[  
. . .

Fr. 4 1 ],, the foot and part of the cross-stroke of γ or τ ],, the foot of an upright, with serif to left 2 ],, the base of ε or c followed by the top of a very faint tall upright, turning over to left, perhaps κ 4 ],, a short curved stroke on the line; λ, μ among the possibilities 5 ],, apparently the foot of an upright at a greater than normal interval

2440. PINDAR, *Paeans*

The authorship of the following fragments is amply guaranteed; and that the source of two of them is the *Paeans* follows from coincidences with 1791, 841, and, if I am not mistaken, 2442. It is probable, though not certain, that the third came from the same book. As far as I can see, no fresh light is thrown on the order of the pieces.

The hand, though it has a peculiarly formed  $\theta$  and  $\mu$ , belongs to the common angular type and may be assigned to the late second century.<sup>1</sup> Some of the lection signs appear to be original, others have been added in a lighter ink.

Fr. 1

. . . . .

]. [

] γονδ̄μ [

] ερνικ [

] λυπευ [

5 ] εκφρε [

] κλοπα [

] κλέόσέ [

] π [

] απολλο [

10 ] εέκαι [

] μα, ξ [

] παιαν [

] ςτεφ [

] έρνες [

15 ] μήμο [

] αρχομ [

] ηρωι [

] κελαδ [

Fr. 1 5 ., a dot on the line 10 ., a trace level with the tops of the letters 11 Between α and ξ a headless long-tailed letter; τ possible ., a long-tailed letter with a flat top; ρ not suggested but perhaps admissible 14 Above the first ε perhaps a rough breathing by the hand of the text

<sup>1</sup> I should judge that P. Rendel Harris 21 is of about the same date, not, as the editor estimates, of the third or fourth century.

Fr. 2

. . . . .

]. [

] εχέ [

] δι [

] κρολ [

5 ] οξυ [

] χαμ [

] οτ [

]. [

] φν [

10 ] λ [

] πε [

]. υ [

] να [ . . ] [

] ανεμος [

15 ] ωμοι αι [

] ςτ [

For the interpretative transcript see p. 45

Fr. 2 3 ., the start of a stroke rising to right 5 Of ξ only the ends of the base, but not δ, λ, or χ 7 ., the top of an upright 8 The lower part of a stroke descending from left 10 ., perhaps traces of the right-hand parts of β, but I am uncertain whether some of the ink does not belong to the tail of φ above 12 ., perhaps a damaged τ, but the appearance is now of τ ., the start of a stroke rising to right 13 seqq. 1791 1 seqq. 15 The stop is not prima facie the left-hand end of the cross-stroke of τ

Fr. 3

. . . . .

]. υδ' εφ [ ] [ ] ονδ' εφ [

] αναξαπολλον [ ] ] αναξ Απολλον

] αμενγαρεύχομαι [ ] ] α μὲν γὰρ εὐχομαι

] θέλοντιδομεν [ ] ] θέλοντι δόμεν

5 ] δύναμιςαρκει [ ] ] δύναμις ἀρκεῖ

] ριθησδεθνα [ ] ] κατεκ]ρίθης δὲ θνα-

] νώτατοςέμμεν [ ] ] τοῖς ἀγα]νώτατος ἔμμεν

] μα [ . ] νατ [ . . ] οῖνα [ ] ] μα [ . ] νατ [ . . ] οῖνα [



**Fr. 3 1** The apostrophe is uncertain. It might be part of an interlinear letter or one in the previous line. There is an unexplained stroke passing through the left-hand end of the loop of φ 2 ], the top of a slightly concave upright 5 ], the top of an upright 6 seq. Pind. fr. 149 8 Below the breathing a rounded angle which resembles neither ε, ο, nor ρ of this hand. The last letter apparently a headless ρ or υ rather than ι.

**Fr. 1** I do not much doubt that ll. 5-18 of this fragment are to be combined with 2442 fr. 14 i 1-12 in such a way that 5-7 form the beginnings of the verses of which 2442 fr. 14 i 1-3 are the ends and 9-18 the beginnings of the verses of which 2442 fr. 14 i 4-12 are the ends. The result of the operation will appear as follows:<sup>1</sup>

5	εκφρεν[	]φ. εις	
	κλοπα[	]γαληθηκουψευδη	
	κλέοει[	]ζηκλευσεκατ[	3
	π[	]θησωμολπαν[	3a
	απολλο[	]αις ειςδηλο[	
10	εέκαι[	] ]	5
	μα.έ. [	] ]	
	παιαν[	] ] ]	
	στεφ[	]ευανθεος	
	έρνες[	] ]	
15	μήμο[	ρ]αν	10
	αρχομ[	χ]ων	
	ηρωϊ[	]ρους].κελαδηκαθυμνους.	
	κελαδ[		

One objection is at once visible, the failure of κελαδ to fall in the same verse in the two sets of lines, but I do not attach very great weight to this in view of the fact that in 2442 fr. 14 there is certainly space for more than one verse between 8 and 10 (though not enough for two written the normal size), so that quite possibly κελαδηκαθυμνους should be displaced one verse downwards.<sup>2</sup>

The congruities I see are: κλοπα[ ~ ἀληθῆ και οὐ ψευδῆ, since κλέπτειν means 'to deceive' as well as 'to steal', e.g. *Pyth.* iii 29; κλέοει[ ~ κλευσεκατ[ , to be identified with Pind. fr. 308 (cf. *Nem.* iii end), where a like relation between Κλε(ι)οθε and Κλευο is found in the MSS. and a similar dubiety about the accentuation; title ~ title; απολλο[ν, εέκαι[ , as far as they go, correspond metrically to the beginning of the antistrophe preserved 841 fr. 16, 16 seq. ἐμοί δέ, [κ,ν] δ-; στεφ[ ]ευανθεος ἐρνες[ i e.g. φοβικος are a suitable collocation; κελαδ[ ~ v.l. κελαδηκαθ' ὕμνους.

3 seq. If το-λυπει, its first appearance in Pindar, but there are other possibilities.

6 Neither κλοπά nor κλοπατος hitherto attested for Pindar. From the schol. in 2442 fr. 14 I infer that a negative was expressed or implied.

7 Κλευο ἔκατι: κατὰ ὕψους τοῦ υ, ὡς καὶ τὸ Κλειος P, U, Κλευο B, Κλέος D, ἔκατι, ἀντὶ τοῦ Κλειοθε schol. *Nem.* ii 17 (Pind. fr. 308).

9 seqq. Ἀπολλον . . . εέ καὶ τὰν . . . ματέρα? Cf. Pind. fr. 89a βαθύζωνόν τε Λατώ καὶ θοῶν ἵππων ἐλάττειραν ἄεισαι.

14 I can find no justification for ἔρ-. Hesychius λιφεροδῆτες appears to be a mistake for φιλερ-

**Fr. 2 12** ἔνγ[ seems out of the question.

<sup>1</sup> I have added where they are available the few additional letters that accrue from 841 fr. 16.

<sup>2</sup> There appears to be disagreement hereabouts also between 2442 and 841 fr. 16 but I can get no light from it.

**Fr. 3 2** seqq. The general tenor seems to be: Grant my request, Apollo, since you can, if you wish, and you are always esteemed most kindly to human beings.

8 μάρνατ- seems very probable but I can offer no particularly plausible interpretation of the end of the line.

1792 (Pindar, *Pæans*; ? other books). In the course of other work I have re-examined the fragments published in 1792 and can contribute the following corrections. The new combinations are numbered 1-16, the new unattached fragments from fr. 69 onwards, continuing the numeration of the original publication.

Snell (*Hermes* 73, 431) identified 1792 as *Pæans* of Pindar on the strength of the coincidence of fr. 16 with *Pæ.* vi, 134-6, though the colometry of 1792 must have differed from that of 841 and PSI 147 (on which the text rests). The identification is corroborated by the coincidence of 15 (fr. 60 + a new fr.) below with *Pæ.* vi, 128-31. A similar colometrical divergence is manifest.

There are further coincidences of 1792 fr. 24; 55 (]ει[ not ]ειμ[ in l. 1); and perhaps 83; 84, 1 with 2442 fr. 32 col. ii and 1792 fr. 31 with 2442 fr. 32 col. i 6-10, which may be *Pæans* though poems of other categories are found written by the same hand, and of 1792. 8 and perhaps fr. 69 with 2441 fr. 1 col. ii 12-19 and ?21 seq., which may be a *προσόδιον*.

1. Fr. 1 + fr. 3 + fr. 17 + fr. 52 + 3 new fr.

Ll. 1-5:

	] ]
	]με[ ]ωνιο[
	]οικειννε[ ]ζαις [
	]αλαδαρτεμ[ ]ωϊονας[
	]χοσαμφεπο[ ]θεατιδιά[
5	]μνησιοςδρεπη· θαμαδε[ κτλ.

Apparently the top of a column. On the gap at the beginnings of ll. 3 seqq. see the commentary. 3 ], a rather than δ ], the right-hand end of a cross-stroke joining the top of ω, prima facie γ or τ, but other letters, e.g. λ, ε, not ruled out 5 ], ρ rather than φ

L. 11: κορυφαιωνυπερθεφυλαξαιπ[.]ονο[

Ll. 21-24: ]αραντοταρακταινοντογ[.] ]

] ]	]φυγονανδρα[
] ]	]ηράσορ[.] ]
] ]	] ]
] ]	] κτλ.

21 ], on the line the end of a stroke descending from left Of γ only the upright, π not impossible ], the lower part of an upright 22 ], the top arc of a circle ], the right-hand end of a cross-stroke touching the top of an upright, perhaps parts of two letters; above, a dot with the

right-hand end of a cross-stroke above it, apparently an interlinear letter 23 .[, the left-hand arc of a circle 24 The surface is that of the underlayer and the traces ink which has soaked through

To obtain the same alignment in ll. 3-8 as is visible in ll. 9-16 it must, in my judgement, be assumed: that one complete letter is missing at the beginning of l. 3, no complete letter at the beginning of l. 5, two at the beginning of l. 7, more than one but not two of normal width at the beginnings of ll. 4, 6, and 8. If my estimate is correct λε] would project slightly, Να] and Κν] appreciably, into the left-hand margin. These supplements must therefore be suspect, though the internal suitability of the last particularly makes it impossible to reject them on the external ground.

To fill the gaps within the lines I should say there were required c. 4 letters in l. 2, c. 2 letters in l. 3, c. 4 letters in l. 4.

2 ἐννέα Μοίαις looks attractive.

3 ἀρτεμιά]: I find it hard to accept δ as a reading of the last letter. ἀρτεμιά is attested late but has been proposed in Pindar (for ἀρτεμιά) at *Nem.* xi 12.

]ωλον: the uncertainty of the first letter leaves the door open to many guesses. I mention only Δα]τώλον, see next note.

4 If I am right in preferring ]χοο to λε]χοο, μελ-λε]χοο ἀμφέπο]ιςα is one of the considerable choice of possibilities which results that may be worth mentioning. If not, Δα]τώλον . . . λέχοο ἀμφέπο]ιςα has an obvious suitability.

With regard to ας], it may be relevant to recall that Leto's sister was Ἀστερία and gave one of its previous names to the island of Delos, or again that ἀστρον is applied to islands, 841 *Pae.* vi 125 seq. (Aegina), Pind. fr. 87, 4 (Delos).

4 seq. In the supplements ἀμφέπο]ις', ἀν]θεα τοιαύτας ὑμνήσιος δρέπημι I feel some confidence. Cf. ἀνθεα ὕμνων *Ol.* ix 48.

ὑμνήσιος: for the formation (for which Pindar shows quite a fondness, though its proliferation comes late and in prose) cf. χορεύσιος 841 *Pae.* vi 9, μορμυρούξιαι 2442 fr. 32 i 6.

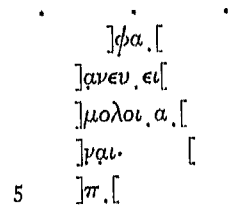
5 seq. θαμὰ δ' ἐρ]χονται . . . θυε]λαι. [χεται, if required, would also be Pindaric.

11 φυλάξαι προνοίαι is indicated.

17 seqq. Why not τελε]τ]αλ δ' ὄλ[ | κα]τελάμβανον [ ] | ἐπ]εφθέγγεαντο δ'? 'Festal celebrations filled all' the island, or the like.

21 I take the articulation to be ], αραν τότ' ἀρ' ἀκταίνοντο, but it is to be said that the middle of ἀκταίνω (rare enough in the active) occurs nowhere else except as a doubtful reading in Et. Gud. in v. (de Stef. p. 76) and apparently as a variant of the mysterious ὑπερικταίνοντο (*Hom. Od.* xxiii 3) in Hesych. ὑποακταίνοντο and *Et. Mag.* 779, 10. It is noteworthy that one interpretation of the Homeric word (Hesych. in ὑπερικταίνοντο, *Et. Mag.* l.c. ad fin.) has the phrase διὰ τὴν χαράν, but I cannot verify χαράν here. And a different articulation is conceivable.

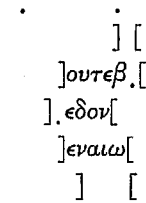
2. Fr. 2+a new fr.



Perhaps to be attached to fr. 1 below the extant part of l. 24. Fr. 4 looks as if it might stand on its right.

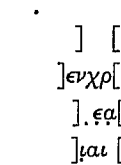
- 1 .[, the lower left-hand arc of a circle
- 2 Between υ and ε perhaps the left-hand end of the cross-stroke and a trace of the upright of τ
- 3 Between ι and α the right-hand end of a cross-stroke, e.g. γ or ε
- 5 .[, perhaps ο. There is a dot above, which may be a high stop or the left-hand part of a trema over a vowel to the right of ο

3. Fr. 10+a new fr.



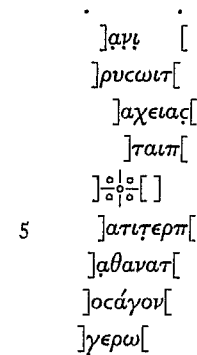
1 .[, a tall upright, η equally possible with ι  
2 .], on the line the tip of a stroke descending from left

5. Fr. 19+2 new fr.



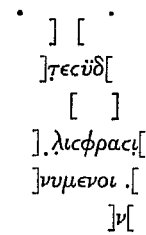
2 .], perhaps the tip and foot of the right-hand stroke of ν For α perhaps δ 3 Or ]ν

8. Fr. 30+fr. 65+a new fr.



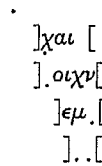
Now found again in 2441 fr. 1 ii 12-19  
Frr. 45 and 69 look as if they might be closely connected with the above and the letters contained in 69 recur in about the same positions in 2441 fr. 1 ii 21 seq.

4. Fr. 11+3 new fr.



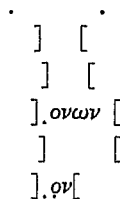
Fr. 16. See 15 (fr. 60+) below.

6. Fr. 20+a new fr.



2 .], a dot level with the tops of the letters and a trace on the line below, π possible but not verifiable  
3 .[, the lower left-hand arc of a circle below the line  
4 The upper part of a stroke descending sinuously from left to right, followed by an apex as of α or δ

7. Fr. 25+fr. 62



1 .], the right-hand side of ρ or φ  
3 .], perhaps the overhang of the right-hand stroke of ν



Unattached fragments. The numbering is continued from 1792.

Fr. 69

·  
·  
· ]λφ[  
· ]νεπ[  
·  
·

See 8 (fr. 30+65+a new fr.)

Fr. 70

·  
·  
· ] [ ]  
· ] . . ο . [ ]  
· ] [ ]  
· ] [ ]  
· ] ν ε [ ]  
· ] [ ]  
·  
·

1 ] . . . , a trace on the line and the right-hand arc of a circle, perhaps ω, apparently not β  
· [ , a trace level with the tops of the letters and another below it on the line, perhaps ν or τ

Fr. 74

·  
·  
· ] ν · [ ]  
· ] [ ]  
·  
·

See 11 (fr. 37+43 etc., ll. 4-5)

Fr. 75

·  
·  
· ] . [ ]  
· ] . . . [ ]  
· ] ι α ν . [ ]  
· ] . [ ]  
·  
·

Rubbed  
2 Perhaps ]αε, ]λφ or the like. At the end, an upright with the left-hand end of a cross-stroke to the right of its top and a trace on the line below this  
3 ] . [ , the left-hand arc of a circle

Fr. 71

·  
·  
· ] . [ ]  
· ] ν ε ρ μ [ ]  
· ] . ε ι [ ]  
· ] θ έ ς ς [ ]  
5 ] ν τ ω ν [ ]  
·  
·

1 Perhaps the left-hand upright of ν 3 ] . , a short curve open downwards touching ε just above the middle, e.g. ν 4 ] . , the tail of α or λ 5 ] . , perhaps the end of the tail of α

Fr. 72

·  
·  
· ] ι ρ α [ ]  
· ] ε α ς [ ]  
· ] ρ α ν [ ]  
· ] υ ς [ ]  
5 [ ]  
· ] . [ ] ς ρ [ ]  
· ] . . . [ ]  
· ] τ η [ ]  
·  
·

Rubbed and partly stripped  
1 ] . , the right-hand arc of a circle with a short stroke emerging downwards from its middle; ο not ruled out, though it does not account for all the ink 4 ρ [ perhaps possible  
6 For ρ [ perhaps ε, θ, or a second c possible

Fr. 73

·  
·  
· ] ο ς υ [ ]  
· ] ρ ς . [ ]  
·  
·

2 ] . [ , the left-hand side of ε or possibly θ

Fr. 76

·  
·  
· ] λ ο τ [ ]  
· ] . [ ]  
·  
·

1 ] . , the lower part of a stroke descending from left  
2 The upper part of a tall upright right

Fr. 78

·  
·  
· ] ν θ [ ]  
·  
·

Fr. 80

·  
·  
· ] ε ι μ [ ]  
· ] ν α [ ]  
· ] α . [ ]  
·  
·

2 ] . , the lower right-hand arc of a circle  
3 ] . [ , the upper left-hand part of ν?

Fr. 82

·  
·  
· ] ν [ ]  
· ] [ ]  
· ] [ ]  
·  
·

Fr. 84

·  
·  
· ] α ν . [ ]  
· ] ο ι ο ο [ ]  
· ] ρ α π [ ]  
·  
·

Perhaps the end of 2442 fr. 32 ii. See introduction  
1 ] . [ , the left-hand loop of α would suit

Fr. 77

·  
·  
· ] ρ ο . [ ]  
· ] ο . [ ]  
·  
·

1 ] . [ , the upper tip of a stroke descending to right  
2 ] . [ , perhaps α or δ

Fr. 79

·  
·  
· ] . [ ]  
· ] ε . [ ]  
· ] ρ [ ]  
·  
·

2 Above and to right of ι interlinear ink

Fr. 81

·  
·  
· ] τ ω . [ ]  
·  
·

Fr. 83

·  
·  
· ] ι ω [ ]  
· ] ν . [ ]  
·  
·

Perhaps the ἐφύμνιον of 2442 fr. 32 ii. See introduction

1 ] . , the foot of an upright, hooked to right  
2 ] . , perhaps the lower right-hand arc of a circle, but this may be illusory

Fr. 85

·  
·  
· ] . . . [ ]  
· ] κ ά ι τ [ ]  
·  
·

1 Four letters might be represented

Fr. 86

·  
· ] . [ .  
· ] [ .  
· ] . απ [ .  
· ] μ [ .  
·

1 An upright with part of a cross-bar to left of its top 2 ], the tip of a stroke ascending from left, ν among the possible letters

Fr. 88

·  
· ] . ιτ [ .  
·

], the right-hand stroke of α or λ τ [ is written unusually low

Fr. 90

·  
· ] . [ .  
· ] λ α [ .  
· ] ν τ . [ .  
·

Fr. 92

·  
· ] μ ω ν [ .  
· ] [ .  
· ] ε ν φ [ .  
· ] ν . [ .  
·

3 ], the left-hand arc of a circle 4 ], a dot level with the tops of the letters ], the top of an upright followed at an interval by the top of a loop; I should guess κρ, but I cannot rule out other possibilities

Fr. 87

·  
· ] [ .  
· ] λ α ν [ .  
· ] [ .  
· ] [ .  
·

Fr. 89

·  
· ] ν [ .  
· ] ω ν [ .  
· ] [ .  
·

1 Of ν only the feet, η might also suit

Fr. 91

·  
· ] . [ .  
· ] . π ε ι [ .  
· ] [ .  
Stripped  
5 ] c a c . [ .  
] c ε c [ .  
·

5 ], ε or θ

Fr. 93

·  
· ] α [ .  
· ] α γ ν α ν [ .  
· ] φ α ο ρ ω [ .  
·

2 Of α only the tail ligatured to γ 3 ] . , perhaps traces of the right-hand arm of ν

Fr. 94

·  
· ] . [ .  
· ] α λ μ [ .  
· ] [ . ] ν α ι δ . [ .  
· ] ο ι α ρ ι δ α μ [ .  
·

1 The lower part of an upright descending well below the line 3 ], a comma-like remnant on the line ], a short arc from the top right-hand side of a circle, perhaps ε ], a trace level with the tops of the letters, perhaps from the top left-hand side of a circle 4 ], the right-hand stroke of δ or λ There is room for a narrow letter between α and ρ but no trace of ink

Fr. 95

·  
· ] γ ρ δ . [ .  
· ] ε λ [ .  
·

1 ], ι or ρ 2 ], perhaps the right-hand angle of π, though rather low. The right-hand stroke of λ is rather high and turns upwards towards the end, but I think ν less probable

Fr. 100

·  
· ] ρ ό μ μ [ .  
· ] . . . ρ . [ .  
· ] ρ ι ρ ι . ε ν [ .  
· ] α ρ ρ ο ι κ . [ .  
·

If there was ever ink before the first letters of ll. 1-2, it has completely disappeared. Though the surface may be rubbed, this seems unlikely. On the other hand, l. 3 and still more plainly l. 4 do not start on the same alignment as ll. 1-2 2 ], α or possibly δ 3 Between ι and ε among other letters κ, ν, π seem possible 4 ], a short arc of the top left-hand side of a circle

Fr. 96

·  
· ] . ο π [ .  
· ] ε δ [ .  
·

1 ], the lower right-hand arc of a circle

Fr. 97

·  
· ] ν . φ ν . [ .  
· ] γ κ ε ι α ι ρ . [ .  
· ] ν ω ν π ο [ .  
· ] μ π ο . [ .  
·

1 Between ν and φ a trace on the line suitable in its appearance and distance from ν to the hook of π, but ] ν [ ρ ζ is an alternative possibility ], the left-hand side of γ or π 2 ], perhaps simply ι, but the surface is disordered

Fr. 98

·  
· ] . κ . [ .  
· ] ε ν ε ν [ .  
· ] π ε λ α [ .  
·

1 ], what looks like the right-hand part of the cross-bar and upper part of the right-hand upright of η, but not the normal η of this hand ], possibly traces of λ, but perhaps delusive

Fr. 99

·  
· ] [ .  
· ] [ .  
· ] ζ κ ι α ζ [ .  
· ] . [ .  
·

Fr. 101

.  
]ωϕ[  
]. ποτικε[  
]ε. ιτε[  
.

1 ], a dot on the line 2 ], the top right-hand arc of a circle, with a dot above (? mark of cancellation) κ rather anomalous but so would λ and χ be. For ε possibly θ 3 After ε a circular letter followed by the middle of a letter apparently ligatured to ι

Fr. 103

.  
]. νον[  
.

]., traces suggesting the lower part of a stroke descending from left, followed by the top of a circle, presumably ε

Fr. 106

.  
]αλλαπ[  
.

Fr. 108

.  
]ραε.[  
.

.], a dot touching the overhang of ε, e.g. τ

Fr. 109

.  
] ω[  
] π[  
] λ[  
.

Fr. 111

.  
]κλο[  
.

Fr. 102

.  
]ων [ .  
] [ .  
]εϑιο[  
]λεο.[  
.

4 ], an upright with traces on frayed out fibres to right, ν possible

Fr. 104 vacant

Fr. 105

.  
]. ιε[  
]αμφ[  
.

1 ], the tail of α, λ, or the like ligatured to ι 4], I cannot rule out ρ

Fr. 107

.  
]. .[  
]εινα[  
]. αιδ[  
.

1 The lower end of an upright descending below the line followed by a hook open to right on the line 3 ], a horizontal stroke touching the tip of the loop of α, e.g. τ

Fr. 110

.  
]εια.[  
]άδ[  
]γχορ[  
]λα[  
.

1 ], the start of a stroke rising to right

Fr. 112

.  
]οκε[  
.

Fr. 111-12 may join, ο standing below κ

Fr. 113

.  
]. .[  
]. ι.[  
]. π[  
]θ.[  
.

2 ], the end of a ligature touching the top of ι 3 ], the left-hand arc of ο or ε 3 ], perhaps the right-hand edge of a loop 4 ], the top of an upright

Fr. 116

.  
]. τρ[  
.

], the tail of α or λ

Fr. 119

.  
]. α.[  
] [  
]. .[  
.

1 ], the foot of an upright hooked to right or the left-hand lower part of a loop, e.g. α 3 A horizontal stroke suggesting a mark of length rather than a letter, followed by the lower part of a stroke descending from left

Fr. 122

.  
]. ο.[  
.

.], parts of the left-hand side of ν or π suggested but ν perhaps not ruled out

Fr. 114

.  
]. [ .  
]ειγα[  
.

1 A horizontal stroke apparently too near the next line to be the base of a letter and therefore presumably a paragraphus or the like

Fr. 115

.  
]ρ.[  
] [  
.

Fr. 117

.  
]φατ.[  
.

Of φ only the tail, ρ not ruled out 4 ], the top of a stroke slightly above the top of τ

Fr. 118

.  
]σο[  
.

Fr. 120

.  
]. ε[  
]αλκ[  
.

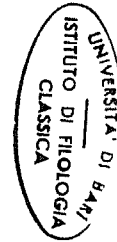
1 Written on the underlayer; ι may be delusive and e.g. ρ possible

Fr. 121

.  
]. ελκο[  
.

Fr. 123

.  
]. ιαλ[  
.



Fr. 124 Vacant.

Fr. 125

]χθ[

]πφ[

Fr. 128

].εψ.[

].αυ..[

] , near the line the extreme right-hand end of a stroke coming from right [ , the left-hand arc of a circle 2 ] , the right-hand part of the cross-stroke of τ suggested [ , the first letter has a flat top but I cannot decide between ε and the like and ψ and the like. The following traces might represent the tops of two letters

Fr. 131

].ω.[

]· [

1 ] , the end of a stroke coming from left and touching the base of ω [ , the start of a stroke rising to right

Fr. 133

] ν[

Fr. 135

].[.].[

]τερ[

]..[

Fr. 126

]μι.[

[ , the bottom left-hand arc of a circle

Fr. 127 Vacant.

Fr. 129

].ρσ[

]'. . . . [

1 ] , prima facie the base of ε or ε, but the hooked foot of η, π, or the like not ruled out 2 For perhaps the right-hand half of ρ might be read. Next, apparently the tops of φ or ψ and ι followed at an interval of one letter (represented only by faint and scattered traces) by the top of δ or λ. But the surface is rubbed

Fr. 130 Vacant.

Fr. 132

].ν. . [

] , a short arc from the upper right-hand side of a circle [ , the top of α, δ, or λ followed by the top left-hand arc of a circle

Fr. 134

]. . . . [

]καδ. . [

].νχρσν[

1 Of the second letter an upright sloping slightly to right with ink going to right from its top 2 [ , the top of a circle 3 ] , the tip of an upright. Of ρ only the lower part of the loop

Fr. 136

].ω[

].ι[

I think this must have broken off fr. 28 but I cannot attach it

1 ] , a trace below the line 2 ] , resembles the tail of α in ligature

Fr. 137

]. [

]σσ.[

]πτ.[

]λ. . [

Fr. 138

].ονα[

].εόι. . [

2 . . [ , bases of letters suggesting λα or χα but a single μ could not be ruled out

## 2441. PINDAR, UNCERTAIN CATEGORY (?πρροσόδια)

Though a good proportion of the following verses is more continuous and apparently less defective than a great deal of the newly found Pindar, there are still many problems presented by it which I am unable to solve. Some may be removed by the discovery of overlaps with other manuscripts, but the only coincidence I have so far found (Fr. 1 ii 12-22) makes no addition to the text. What I have to say of the class of poem which may be exhibited by this piece of a roll will be found at Fr. 1 ii 16 note. The metre of the second (of which most of an 8-lined strophe and the first two lines of the antistrophe are preserved) is of the kind called Aeolic, being based on the glyconic or its associated verses: ph | ^ cho dim | ph + √[-?] | cho dim | gl | gl | √- + cho dim? | gl + -[ ? (cf. *Pyth.* x, of which the beginning is indistinguishable). About that of the first I can form no clear idea.

The hand is a medium-sized upright rounded uncial comparable with that of 2159-64 but more ornamented, many of the letters being serified, in which respect it resembles P. Ryl. 19. It may be dated about the middle of the second century. The lection signs appear mostly to be due to a different pen and may all be so. Two hands are responsible for the marginal notes.







Fr. 2

. . . . .

] .[

] ..[

] ετ. [

] ὑπέρ.[

5 ] κ. [. ] ον. [

] [. . . ] . ε [

] × [ ] . άρον [

] [ ] . μεν [

] εεδ [

10 ] τευ [

. . . . .

Fr. 2 1 The foot of an upright with serif to left the same level 2 The top of a circle followed by a trace at the same level 3 [ , the foot of an upright 4 [ , a trace in the middle position resembling the centre of a small ω 5 After κ traces on a single fibre, of which the first might represent α 6 [ , the upper left-hand part of ε or θ 7 [ , perhaps the right-hand angle of π 8 [ , the top of an upright, with the lower end of an acute above?

Fr. 3

Blank space for 5vv., then:

] τοικαυ  $\frac{\alpha}{\sigma} \frac{\beta}{\sigma}$  [

] τοικ [

. . . . .

## 2442. PINDAR, \*Υμνοι, Παιάνες, ? other pieces

In the introduction to 1787 the editors wrote: 'The difficulty of the task of reconstruction . . . is much increased by the fact that the remains of this roll were found together with a quantity of other lyric fragments in an identical hand. There is a number of smaller pieces which cannot be assigned to one manuscript or the other with any approach to security . . . .' Though this uncertainty still persists to some extent, it is now clear that a proportion of these 'other fragments' and a large number which have been added to them come from a group of manuscripts containing parts of the Pindaric corpus. There have been identified passages of the *Hymns* and the *Paeans*, transcripts of which are given, and of one book of the *Epinicians*, namely the *Pythians*, which being extant it has been thought needless to repeat. These are not likely to have occupied less than one roll apiece. The form of the title of the poem partly preserved in fr. 7, 7 being new may indicate the presence of a fourth category and another roll, the marginal note in fr. 94, 4, a fifth, the *προσόδια*, and still another. How many more there may have been I see no way of determining. I am not inclined to base any estimate on the variations of the script, though these are sometimes sharply distinct,<sup>1</sup> not so much because there may have been in a hand of so common a type errors of identification, as because, where we are in a position in some degree to follow its progress (*Pythians* i 6-; iii 101-; iv 39-, 58-, 72-, 76-, 134-; vi 9-), we observe considerable variation within relatively short intervals. The possibility that works of other authors, besides the two identified, are represented must be kept in mind, though no more can be usefully said at present on this subject. The hand which wrote the text, including the titles, may be responsible for some more cursive marginal additions e.g. at fr. 14 i 3, 12; 15; 22, 8, 10, 27; 28, 1; 32, 23; 39, 5; 55, 1; 94, 1 seqq.; 98, 2, 8; 99; but as some are more cursive than others there is no certainty that only one hand was at work. The bulk of the marginalia are in a very small cursive written with a thinner point. In these, too, I am unable to say whether only one writer is to be recognized. In the lection signs at least two pens of different thicknesses are evident and I should judge that many of those made with the thicker are original.

<sup>1</sup> It may be remarked that in the fragments assigned to the Sappho (1787) there are likewise several easily distinguished variants of what is certainly the same hand. There are besides one or two writings about which I now feel doubtful whether they should not be regarded as the work of other copyists.

	Fr. 1	
Col. i		Col. ii
	[ ]	
]τονχειριτανδιεραν	<sup>υ</sup> δαι.τορο.αλον >	αμ[
]κων'επιδεδρατοναις	<sup>ι</sup> ερ.τημεγαλην >	πέτραν[
]κουτεθαλας	ενδιερ.οσι. . . . . ρον >	κιονες'ερ[
]μοικιν		ς'ευδαμ[
5 ]..[ ]τηρ [		]. . . ις[

Fr. 1 Col. i i *schol.* v. comm. 2 ], the right-hand tip of a lection sign (in a different ink from the text) above the line 3 ], a dot at mid-letter level 5 Of ε only the upper tip, of the following letter only a dot level with the tops of the letters

Col. ii i seqq. Pind. fr. 88, 6 seq. 5] . . . the tops of two loops, the first smaller than the second ; perhaps ]βρ

Fr. 1 The ancient quotations, Pind. fr. 87 and 88, have been conjecturally assigned to the προσόδια, but Professor B. Snell's observation of metrical correspondence with Pind. fr. 29, ἀρχαί . . . τῶν Πινδάρου . . . ὕμνων (*schol.* [Lucian.] *enc. Demosth.* 19), enables them to be established with virtual certainty as parts of the first of the *Hymns*. Fr. 1 ii below exhibits parts of verses preserved in Pind. fr. 88, and parts of the metrical system exemplified in Pind. fr. 29, 30, 87, 88 may be recognized with reasonable probability in what remains (or can be conjectured) of the preceding column. There is, further, some ground for believing that passages referred to by Quintilian and Strabo as occurring in the *Hymns* may be identified in that column and conjecturally attributed to the lost column that preceded it. Though little that is new accrues, it is something to fix the positions of known elements in a kind of Pindaric composition which has hitherto not been represented in a book-text.

Col. i-What remains is compatible with the following metrical constitution :

-υ-υ-]-υυ-υυ-  
 -υ-υ-]-υυ-υυ-  
 -υ-υ-υυ-]-υυ-  
 -υυ-υυ-]-  
 -υ-υ-υυ-]-,

which is that of Pind. fr. 29 ἢ τὸ πάντολμον—ὕμνησομεν, fr. 30 ἄγον Οὐλύμπου—ἀλαθέας ὥρας, fr. 87 -ας ἀκίνητον—ἄστρον, fr. 88 κυμάτεσσι—χθονίων.

	Hymn 1	
	Fr. 1	
	Col. i	Col. ii
	]τον χειρὶ τανδιεραν	ἀν [δ' ἐπικράνοιοις χέθρον
	]κῶν, ἐπὶ δὲ στρατὸν αἰ-	πέτραν [ἀδαμαντοπέδιλοι
c-	]κουτεθαλας	κίονες, ἐν[θα τεκοῖ-
	]μοικιν	ς' εὐδαμ[μον' ἐπόψατο γένναν.
5	]ε.[ ]τηρ	]. . . ις[

i seqq. The marginal note is both faded and rubbed. I suggest something like οὐ(τωσ) εἶρ[η](κε) τὸ βόπαλον. ἱεράν τήν μεγάλην. ἐν(οι) διεράν, ὅτι . . . υγρον. At first sight this seems to imply that some divided τάνδ' ἱεράν, others τὰν διεράν, but it is to be remarked that besides the interpretation of ἱερός as μέγας (which is found in lexical writings in many places), the interpretation of ἱερός itself as διερός is recorded in the scholia on *Il.* xvi 407 ἱερόν ἰχθύον . . . μέγαν . . . οἱ δὲ διερόν (cf. Hesych. ἱερόν-ἐνυγρον . . . μέγα . . .)

(Pindar refers to Tlepolemus' club in the words κἀπται . . . κληρᾶς ἐλαίας at *Ol.* vii 50).

The sacred, mighty, or wet object, meaning or referring to a club, which someone took (I presume) in hand and rushed upon the host, is strongly suggestive of a mention of Heracles. I should judge it, therefore, by no means improbable that we have here the remnants of the passage to which Quintilian refers, when he says (*Inst. or.* viii 6, 71) : apud . . . Pindarum . . . in libro, quem inscripsit ὕμνουσ. is namque Herculis impetum adversus Meropas, qui in insula Coo dicuntur habitasse, non igni nec uentis nec mari, sed fulmini dicit similem fuisse . . . (Pind. fr. 50). The occurrence of κῶν may be a mere coincidence (though the name of the island is monosyllabic as early as *Il.* ii 677), but οὐτε θαλας | κα- . . . οὐτ' ἀνέ[μοικιν] is an easy and natural way of supplementing ll. 3-4.

The passage referred to in Strabo 7 *epit. Vat.* (Pind. fr. 51) may well have stood in the column lost on the left. And it may be worth while to call attention to the fact that in the other two places where Pindar mentions the Cos incident (*Nem.* iv 25 seqq., *Isthm.* vi 31) he goes on with the slaying of Alcyoneus at Phlegrae.

Col. ii 5 One would expect to see the top of the letter presumed missing at the beginning of the line. If βρις is right, I should guess ε] rather than υ].



## Fr. 7

]εω[  
 ]ωι.[  
 ]νᾶ'.ρ.[  
 ]'... παιγόνων[  
 5 ]... οριᾶν πετα.[  
 ].[ ] [ ]  
 ]ργειοις... ]ς ηλεκτρυ.[  
 ]δαριδᾶν ἱερῶι [ ]  
 ]νει πεφυτευμένονα[  
 10 ]ρισοφῶι παρεχει μέλο[ ]  
 ]ν' ἀμφιπόλιν φλεγε[ ]  
 ]νυμνων ελασεξάκαμ... [ ]  
 ].[.]'μενος οὐ κεν εἰς ἀπλακ[ ]  
 ]ερι[.]αρδανίαι [ ]  
 15 ]... ἰοῦ ἰάποτε θήβαι [ ]  
 ]τεκαῖα... ]καναύλοχοι [ ]  
 ]ήλασαν... ]ννύχιον κρυφα[ ]  
 ]λεκ.[ ]... [ ]  
 ] [ ] [ ]

**Fr. 7 1** Above ε interlinear ink; apparently the lower end of a grave accent 2 .[, the lower part of an upright 3 .[, a trace on the line; ι possible 4 Before ε the lower part of the stem and the extreme right-hand end of the cross-stroke of γ or τ 5 Of ]φ only the side of the right-hand loop; ρ theoretically possible Of λ[ only the apex 6 ].[, the base of a circle 7 -ουc 1st hand; ι written on ν in a different ink .[, only faint and scattered ink 10 Of ε[ only the lower part of the back 11 ]., two traces compatible with e.g. ω but not verifiable 12 Of α γ only the extreme lower tips of the end and beginning 13 ].[, the top of an upright ]', a dot slightly below the base-line 15 ]., a dot above the line, perhaps the upper end of an acute rather than part of a tall upright, with the right-hand arc of a circle, off the line, to its right; I should guess 'ω 17 above α[ a dot, presumably part of a lection-sign 18 ].[, an upright followed by what is prima facie ε, though there is something anomalous about its top. Probably the bottom of the column

**Fr. 7 4** The form as at *Pae.* vi 121, 127; *Pind.* fr. 140 b 9(63).

5 I should guess νικα]φοριᾶν πεταλ[ and compare *Bacchyl. Epitmic.* v 186, but other possibilities can be thought of.

The title seems to be of a new type. I suppose ε to be the end of a noun and 'Ηλεκτρῶω[ to represent a genitive. In any case the possibility that this is a paeon, which might be suggested by the occurrence of παιγόνων at the end of the preceding composition, appears to be ruled out. Nothing is to be inferred from ὕμνων, l. 12, which is used in a quite general sense.

9 τεμ[ ]νει and α[ ]λοc are compatible with the context.

## Fr. 7

]εω[  
 ]ωι.[  
 ]ναέρ.[  
 ]'... ε παιγόνων [ ]  
 5 ]φοριᾶν πεταλ[ ]  
 ].[ ] [ ]  
 Ἄ]ργείοις... ]ς Ἡλεκτρύω[ ]  
 Τυν]δαριδᾶν ἱερῶι  
 ]νει πεφυτευμένον α[ ]  
 10 ]ρισοφῶι παρέχει μέλοc[ ]  
 ]ν' ἀμφι πόλιν φλεγε[ ]  
 ]ν ὕμνων εέλαc εέξ ἀκαμαγ[τ ]  
 ].[.]'μενος οὐ κεν εἰc ἀπλακ[ ]  
 ]ερι [.]αρδανίαι  
 15 ]... ἰοῦ ἰάποτε Θήβαι  
 ]τε καὶ ἀν[ ]κα ναύλοχοι  
 ]ήλασαν [ε]ννύχιον κρυφα[ ]  
 ]λεκ.[ ]... [ ]

10 ἀνδ]ρι cοφῶι παρέχει μέλοc 'supplies the poet with a theme' might be thought of. ἀνδρι cοφῶι *Isthm.* i 45, *Περὶδων ἀρόταιc δυνατοὶ παρέχειν πολλὸν ὕμνον Nem.* vi 32 seq.

11 seq. For the 'blaze' of songs cf. *Ol.* ix 22 πόλιν μαλεραῖc ἐπιφλέγων αἰοδαῖc, *Isthm.* iii+iv 61 αἶψαι πυρρὸν ὕμνων, (more simply *Bacchyl. Pae.* iv 40 ὕμνοι φλέγονται).

12 Perhaps 'from untiring mouth(s)'. The 'hyphen' partly preserved under αφ[ appears to indicate a compound of ἀκαμαντο-

13 If ἀπλακ- represents ἀμπλακ-, it is to be remarked that this spelling is not found (and is not metrically requisite) in the other places where the word occurs in Pindar.

14 *περὶ Δαρδανίαι* would naturally come into the mind, but I do not see the relevance of Troy to this context and other supplements can be thought of.

15 Θήβαι: I presume the city, as e.g. *Hes. Op.* 162, not the nymph, though in Pindar the two are not always readily distinguishable, e.g. *Ol.* vi 85, *Isthm.* i 1 (with the schol.).

16 seqq. The best-known incident connected with Electryon is the lifting of his cattle and the killing of his sons by Teleboan sea rovers, and there is a vague suggestion of something of this sort in these verses. But there are the following observations to be made, though I am not sure whether all or any of them are relevant objections.

The incident took place in the Argolis not in Boeotia.

ναύλοχοc is attested only of places where ships can ride, not of persons lurking in ships. (The accent would then I presume be ναυλόχοc.) The verb ναυλοχεῖν, however, is used both of persons and ships lying in wait.

The robbery may have been carried out at night. It was not carried out secretly (apparently κρυφαῖα or a form of κρυφαῖοc stood at the end of l. 17) in any version of the story we have.

'Η]λεκτρύων may have stood in l. 18, but τ cannot be verified.

## Fr. 8

.  
].εμ[  
.

Fr. 8 Perhaps from the left-hand side of the same column as fr. 7  
], a horizontal, slightly wavy, stroke just off the line, perhaps ξ

9-11 the following three scraps look as if they came from the same neighbourhood. They have a general resemblance to frr. 6-7 and the largest, like those, contains a 'joint' but, I am fairly confident, cannot have belonged to the same column.

## Fr. 9

.  
].ι.ι.[  
]περ[  
].ν.[  
]αλ [ 5  
].φικς.[  
].ντ'ενος[  
].ιπᾶιμε[  
.

Fr. 9 1 The ink before and after ι should perhaps be interpreted as a trema (though it would be written abnormally low), in which case ].ο'ι[ seems likeliest. The first letter had both a vertical and a horizontal stroke and might be γ or τ 3], two letters may be represented, e.g. α or λ followed by γ or ι 4]α; I cannot rule out λ 5], μ possible but two letters might be represented κ very doubtful; of the right-hand side nothing but a trace at the middle of the upright. A letter might be lost between it and the last trace, a dot below the line 6 φ more like ρ, but ζ not ε or ο 7], the tip of an upright

## Fr. 10

(b) .  
]χρη.[  
(a) . ]αιδ'ε.[  
]δα[ ]εκρα[  
]ανέ[ ]τ'ουρα[  
5 . . ].[  
.

Fr. 10 (a), (b) The interval cannot be determined. The appearance suggests the right-hand side of the same column as fr. 9

(b) 1 ], a small loop on the line, ε suitable 2 ], a stroke rising with a slight slope to right, with ink to right of its top; perhaps μ or ν but I am not sure that ε could be ruled out 5 Perhaps the apex of α or δ

## Fr. 11

.  
].[  
]δε[  
].δ[  
.

Fr. 11 3 ], a high stop or the tip of an upright

## Fr. 12

.  
]θε[  
]έιτημ[  
]μερτοτερ[  
]αναταν[  
.

Fr. 12 2 Of η only the first upright, but ι alone or ι[ε] discommended by the spacing

## Fr. 13

.  
].[  
]έιν[  
].ιτ[  
.

Fr. 13 3 ], the top of a small circle, perhaps ρ

Frr. 14-31 The larger frr. 14, 22, 29 are identified as belonging to the *Paeans* either with certainty or with reasonable likelihood. The grouping with them of the accompanying smaller fragments is based only on similarity of appearance.

Fr. 14		Col. i	Col. ii
(a)			
	]φ. εις		1
	]υαληθηκούψευδη		2
	]ζῆκλευσεκατ[		3
	]θηρωμολπανι[		3a
	]αις ειςδηλο[		4
	]ζῆ[		5
	]εὐανθεος		
	]...η...ηγυρ...		
	]αν		10
	]ων ...		
(b)	]κελαδραθυμουρ.		
	]ηρ[ ]τονκαταμαξιτον		
	]ντε[ ]οτριασανιπποις.		
(c)	]ειαν[ ]ανοναρμα		15
	]ια[ ]μεν.		
	]πευχ.[ ]ουτ' εὔπεπλωιθυγατρι		
	]μναμ[ ]ιςιτ' ευ		
	]αχα[ ]εν.		
	]φρενες		20
	]ιδων		
	]ερευνησφιασοδον		
	]...η...!		

Fr. 14 is partly preserved also in 841 frs. 16, 17. The contributions of these are indicated by half-brackets in the right-hand transcript. The vertical relation of (b) to (c) is fixed by the fibres of the back; its horizontal position is not determinable by the cross-fibres, there being a joint close to the right-hand edge. If I am right in supposing that it stood above (c) and that 2440 fr. 1, 9-18 contains the beginnings of ll. 4-12 (which should be 4-13, see the note there), it will follow that (b) contains the beginnings of ll. 13-15, and the collocations which result seem suitable enough. The hypothesis may be verifiable by means of the fibres of 841 fr. 17 and 16 (about lines 6-9) or by fixing the two doubtful letters in fr. 17. 4 as μσ<sup>1</sup>

<sup>1</sup> *Postscript.* I have since received from Mr. T. C. Skeat the following report on 841. 'It is as

Fr. 14		Col. i	Col. ii
	]φ. εις		
	]...ΤΡΙΑΙΣ ΕΙΣ ΔΗΛΟΙΝ		
(1)	]...ΤΡΙΑΙΣ ΕΙΣ ΔΗΛΟΙΝ		στρ.
(2)	]...ΤΡΙΑΙΣ ΕΙΣ ΔΗΛΟΙΝ		
(3)	]...ΤΡΙΑΙΣ ΕΙΣ ΔΗΛΟΙΝ		
(4)	]...ΤΡΙΑΙΣ ΕΙΣ ΔΗΛΟΙΝ		
(5)	]εὐανθέος		
(6)	]...ΤΡΙΑΙΣ ΕΙΣ ΔΗΛΟΙΝ		
(7)	]...ΤΡΙΑΙΣ ΕΙΣ ΔΗΛΟΙΝ		
(8)	]...ΤΡΙΑΙΣ ΕΙΣ ΔΗΛΟΙΝ		
(9)	]...ΤΡΙΑΙΣ ΕΙΣ ΔΗΛΟΙΝ		
(10)	]...ΤΡΙΑΙΣ ΕΙΣ ΔΗΛΟΙΝ		
(11)	]...ΤΡΙΑΙΣ ΕΙΣ ΔΗΛΟΙΝ		
(12)	]...ΤΡΙΑΙΣ ΕΙΣ ΔΗΛΟΙΝ		
(13)	]...ΤΡΙΑΙΣ ΕΙΣ ΔΗΛΟΙΝ		
(14)	]...ΤΡΙΑΙΣ ΕΙΣ ΔΗΛΟΙΝ		
(15)	]...ΤΡΙΑΙΣ ΕΙΣ ΔΗΛΟΙΝ		
(16)	]...ΤΡΙΑΙΣ ΕΙΣ ΔΗΛΟΙΝ		
(17)	]...ΤΡΙΑΙΣ ΕΙΣ ΔΗΛΟΙΝ		
(18)	]...ΤΡΙΑΙΣ ΕΙΣ ΔΗΛΟΙΝ		
(19)	]...ΤΡΙΑΙΣ ΕΙΣ ΔΗΛΟΙΝ		
(1)	]...ΤΡΙΑΙΣ ΕΙΣ ΔΗΛΟΙΝ		αντ.
(2)	]...ΤΡΙΑΙΣ ΕΙΣ ΔΗΛΟΙΝ		

nearly as possible certain that fr. 18 fits on below 17. . . . The last two lines of frs. 17 and 18 therefore read:

επειαν[  
οις[

And the traces of the initial letter of the last line are in every way suitable to the supposition that it is *μου*.<sup>1</sup> He was not able to verify the position of 841 fr. 17+18 relatively to 841 fr. 16, but that is now not necessary. If *επειαν, μοις* are the beginnings of consecutive lines, it follows from the evidence of the new MS. that in

Ομηρου . . . . . αμαξιτον  
ιοντες . . . . . ιπποις  
επειαν . . . . . αρμα  
Μοισα . . . . . μεν  
επευχομαι . . . . . θυγατρι κτλ.

the proper correspondence has been established.





## Fr. 22

]ετο· [ .  
 ]οιχοι·χα [ .  
 ]ασαν· [ .  
 2 vv. lost  
 6 ]λανιμ[ ]· [ .  
 ]ραυνω[ ]ξάμ[ .  
 ]κρυψαν[ ]εργον[ .  
 ]λυκειασοπ[ ]ντες[ .  
 10 ]τιξενοιέφ[ ]πει· [ .  
 ]ατερθεντεκεω[ ] [ .  
 ]αλοχωντεμελ[ ]φροιαυδ[ .  
 ]μονανακριμαντες·ε· [ .  
 ]σιμβροτονπαρθεναικε[ .  
 15 ]ακρατωνδμίδαλμα[ .  
 ]·γεθηκεδεπαλλασαμ[ .  
 ]φωνα·τατεοντατεκα[ .  
 ]προσθενγεγενημενα [ .  
 ]ταιμναμοσυ· [ .  
 20 ]πανταςφινέφρα[ .  
 ]·ιονδρολοναπνευ[ .  
 ]·γαρεπηγπονος [ .  
 ]·αρετα [ ] [ .  
 ]καθαρονδ[ ]· [ ] [ .  
 25 ]ουτοξύτατον[ .  
 ]·αινᾶσαδα[ .  
 ]·ωπώ·<sup>ων</sup>ίναο[ .  
 ]αφέσει· [ .  
 30 ]ν· [ ] [ .  
 ]αγω· [ ] [ .  
 ]·ει· [ ] [ .  
 ]·ω· [ ] [ .  
 ]α· [ ] [ .

Text made up of 2440 fr. 2 ; 2442 fr. 22 ; 841 fr. 87, 90, ?143 ; 1791 ; Pind. fr. 53.

.. [ .  
 εχέ [ .  
 δι· [ .  
 κκολ [ .  
 5 οξυ [ .  
 χαμ [ .  
 οτ· [ .  
 · [ .  
 φν [ .  
 10 ·λ [ .  
 τε· [ .  
 ·ν· [ .  
 ναόν· τόν μὲν Ὑπερβορ[έοις  
 άνεμος ζαμενης ἐμ(ε)ιξί [ .  
 15 ὦ Μοῖσαι· το(ῦ) δὲ παντέχ[νοις  
 Αφαίστου παλάμαις καὶ Ἀθά[νας  
 τίς ὁ ρυθμός ἐφαίνετο ;  
 χάλκεοι μὲν τοῖχοι χάλκ[εαι  
 θ' ὑπὸ κίονες ἔστα[αν,  
 20 χρύσειαι δ' ἐξ ὑπὲρ ἀετοῦ  
 ἄειδον Κηληδόνες·  
 ἀλλὰ νῦν Κρόνου π[αῖδες  
 κεραυνῶι χθόν' ἀνοιξάμ[ε]νοι  
 25 ἔκρυψαν τὸ [π]άντων ἔργον ἱερώτ[ατον  
 γλυκείας ὁπός ἀγα[σθ]έντες,  
 ὅτι ξένοι ἔφθ(ι)νον  
 ἄτερθεν τεκέων  
 ἀλόχων τε μελ[φρο]νι αὐδ[ᾶ]ι  
 30 μόν ἀνακριμάντες·ε· [ .  
 λυγίμβροτον παρθενίαι κε[ .  
 ἀκηράτων δαίδαλμα[ .  
 ἐνέθηκε δὲ Παλλὰς ἀμ[ .  
 φωνᾶν· τά τ' ἐόντα τε κα[ .  
 35 πρόσθεν γεγενημένα  
 ]ται μναμοσυ· [ .  
 ]παντα σφιν ἔφρα [ .  
 ]·ιον δόλον ἀπνευ [ .  
 ]· γὰρ ἐπήν πόνος  
 ]· ἀρετα [ ] [ .  
 40 ]καθαρόν δ[ ]· [ ] [ .  
 ]ουτ' ὀξύτατον [ .  
 ]·αινᾶς ἀδα [ .  
 ]·ωπώ(ι)· ἴναο [ .  
 ]αφέσει·ε· [ .  
 45 ]ν· [ ] [ .  
 ]αγω· [ ] [ .  
 ]·ει· [ ] [ .  
 ]·ω· [ ] [ .  
 ]α· [ ] [ .

Fr. 22 6 ] .[, I cannot certainly identify the traces but they are consistent with α 13 ] .[, a stroke rising to right to which the middle stroke of ε is ligatured; a little to its right a dot on the line and a little further to right a trace level with the tops of the letters. See comm. 16 The first letter may well have been ε but is not verifiable; the strokes of the following ν are in disorder as a result of distortion of the fibres 19 ] .[, unverifiable, a possible but not particularly suggested 21 ] .[, the tail of α or λ 22 ] .[, the upper end of a stroke rising from left, perhaps ν 23 ] .[, the right-hand end of a cross-stroke level with the tops of the letters and a trace below it on the line 26 ] .[, a dot level with the tops of the letters 27 ] .[, perhaps part of the loop of ρ, but c, τ, and other letters are equally possible 28 ] .[, a trace below the line compatible with ρ among other letters 29 ν perhaps followed by the back of c or less probably ε. It is not certain that the following traces are not to be combined with this 30 ] .[, the lower end of a stroke rising to right 31 ] .[, the tip of an upright ] .[, the lower part of a stroke rising to right 32 ] .[, possibly the left-hand angle of φ 33 ] .[, an upright

Fr. 22 13 seq. τὸν μὲν: the second temple at Delphi. πεμφθῆναι δὲ ἐς Ἐπερβορέου φαεινὸν αὐτὸν ὑπὸ τοῦ Ἀπολλῶνος, Paus. x 5. 9. The 'mighty rushing wind' is a new detail.

15 seqq. τοῦ δέ: the third temple, made of bronze, l.c. 11.

ῥυθμός: new in Pindar, 'form, fashion'.  
22 seqq. οὐ μὴν οὐδὲ τρῶπον δυντὶα ἀφανισθῆναι συνέπεσε τῶι ναῶι κατὰ ταῦτὰ εἰρημένα εὕρικον· καὶ γὰρ ἐς χάσμα γῆς ἐπέσειν αὐτὸν καὶ ὑπὸ πυρὸς τακῆναι λέγουσι Paus. l.c. 12. Pindar's account, though compendious—κεραυνῶι suits only one of 'Kronos' sons'—, covers both versions. Cf. Pae. iv 40 seqq. τρέω τοι πόλεμον | Διὸς Ἐνωσίδαν τε βαρύκτυπον, | χθόνα τοί ποτε καὶ στρατὸν ἀβρόον | πέμψαν κεραυνῶι τριόδοντι τε | ἐς τὸν βαθὺν Τάρταρον, of which occurrence Ovid *Ibis* 475 says 'Macelo rapidis icta est . . . flammis'.

ἀνοξάμενοι ἔκρυψαν: cf. *Nem.* ix 24 seq. χήσσει κεραυνῶι . . . Ζεὺς . . . χθόνα, κρύψεν δ'. The middle is very rare and heretofore only much later.

25-27 are in strophic correspondence to 841 fr. 84, 13-15, but the two preceding not to the two preceding.

25 γλυκείας ὀπός: the 'voice', which is much dwelt on, μελίφρονι ἀδᾶι, l. 28, and ἀμ[βρο-? φωνᾶι, ll. 32 seq., is that of the 'charmers', cf. τῶν παρὰ Πινδάρωι Κηληδόων, αἱ κατὰ τὸν αὐτὸν τρῶπον ταῖς Σειρήσι τοὺς ἀκρωμένους ἐποίουν ἐπιλανθανομένους τῶν τροφῶν διὰ τὴν ἡδονὴν ἀφαναίνεσθαι, Athen. vii 290e, on the strength of which 1791, 14 εφθνον may be corrected.

27 seq. For this detail cf. *Od.* xii 42. ἀτερθεν pregnant, 'away, separated from'.

28 μελίφρονι ἀδᾶι: the hiatus is extraordinary and the more surprising in that it could easily have been avoided, e.g. by employing γάρυι or interchanging ἀδᾶι and φωνᾶι.

Perhaps θυ-μὸν ἀνακρ., which I prefer to κόσμον, in spite of what follows.

29 seq. 841 fr. 143 is given as

ε  
]c. ἐπε[  
]αικρ[

There seems to me a fair chance that it contains the same verse-ends as ll. 29 seq. here.<sup>1</sup> If so, the text to be dealt with will be:

μον ἀνακρῖναντες· ἐπε[  
λυσιμβροτον παρθενῶι κε[

(I should say that in our MS. κρ[ was a very improbable interpretation of the ink.)

I can form no clear idea of what is meant by λυσιμβροτον . . . δαίδαλαμα, 'a work of art offered as ransom'? The Κηληδόες were presumably, like the Sirens and like subsequent Delphic priestesses, virgins, to which fact ἀκηράτων may well and παρθενῶι no doubt does refer.

<sup>1</sup> In answer to my inquiry Mr. T. C. Skeat has kindly confirmed that the general appearance of 841 fr. 143 is very similar to that of 841 fr. 87, that κε[ may be read for κρ[, and that ἐπ may be read for ἐπ.

(Curious resemblances of vocabulary are to be observed between this passage and *Pyth.* v 32-, but δαίδαλαμα' there, the only other instance in Pindar of the noun, has been removed on metrical grounds.)

32 seqq. Accepting the stop after φωνᾶι and the double τε as correct, I should guess something like: Pallas put (enchantment) into their voice and Mnemosyne (or her daughters, the Muses) revealed to them the present, past, (and future). ἀ τ' ἔεε]ται could be installed at the beginning of l. 35. With πάντα φων ἔφραε]εν, -αν might, on this view, be compared Hes. *Theog.* 31 seq.

37 seq. 'Breathless(ly) . . . for toil was involved', (or the whole might be negated).

Fr. 23

·  
] ῥ [·  
] κ [·  
] ε . [·  
·

Fr. 23 2 ] .[, the left-hand upright of π or the like

The beginning of a piece.

Fr. 24

·  
] . π . [·  
] . ακ [·  
] . κ . [·  
·

Fr. 24 1 ] .[, the right-hand arc of a small loop about level with the tops of the letters; ρ not suggested Above π a sign like ο open at the top; above the next letter, of which only a dot remains, the upper end of a stroke descending to right 2 ] .[, the upper part of an upright between the lines. Of φ one would expect to see part of the right-hand loop 3 ] .[, a dot about mid-letter ] .[, the left-hand lower angle of α or δ probable

Fr. 25

·  
] . [·  
] μα [·  
·

Fr. 26

·  
] . τᾶ [·  
·

Fr. 27

·  
] . ηρ [·  
] γᾶ [·  
] . . [·  
·

Fr. 27 1 ] .[, a dot level with the tops of the letters 3 ] .[, compatible with the tips of ε



by 841 fr. 82 i 1 seqq., which is assumed to refer to the same portion of text. The first four lines partly preserved there clearly relate to the oracle obtained by Erginus in old age on inquiring about the getting of children. It is true that the mention of an oracle bidding him march on Thebes has been introduced by a supplement not in itself improbable in ll. 9 seqq. of the same fragment, but this appears in no other account, Apollodorus (*Bibl.* ii 4, 11) saying simply that the expedition was consequent on the injunctions of the dying Clymenus.

4 seqq. Κλυμ(εν)ιον ἀναιρεθῆ(ναι): three versions of the death of the father of Erginus: (a) at the hands of Perieres. I cannot decipher the name of the authority, which ends in -on and perhaps -eon or -eion, but I think a correct guess might be verified. Apollodorus (*Bibl.* ii 4, 11), who says that Clymenus was wounded (not killed outright), attributes the deed to Perieres, charioteer of Menoeceus, and places it at Onchestus: (b) ὑπὸ τινος Καδ[μείων? The authority is Hellenic. Paus. ix 37, 1 says Θηβαίων ἄνδρες and he also implies that it took place at Onchestus. It is just possible that κ[(ατ') 'Ο]γγητὸν μαχόμε(εν)ον was written but I cannot verify it and do not find it a particularly satisfactory interpretation of the traces: (c) at the hands of Glaucus in a chariot race. There is no other record of this version and Epimenides, the authority for it, who seems to have written not less than sixty books of *Genealogies* (ἐν ξ[ε] γ[ε]νεαλογ[ι]κῶν), is unknown except for a mention as a homonym of the Cretan in Diog. Laert. i 115. (But see *Pauly-Wissowa* in Epimenides (2).)

7 seq. The sense is evidently: there were two wars between Orchomenos and Thebes, the first occasioned by the murder of Clymenus, the second by Heracles' mutilation of the heralds sent to fetch the tribute. But I cannot make out the word that follows δακμο( ), which I should expect to be a participle (-οντας).

9 seqq. The sense and, to a reasonable approximation, the words of this note may be recovered with the help of the scholia on *Il.* v 64 and Lycoph. *Alex.* 132, 136: λ(ο)ιμοῦ κα]ταχόνη(ος) Λακεδαιμο-(νίου) ἔχρη(εν) δ θεός Με[νελάωι | θύειν Λύκωι καὶ Χί]μαιρηι (leg. -ρεῖ) πορευθέντι εἰς τῆ(ν) Τευκρίδ[α | ὑπ' Ἀλεξάνδρου] ἐξενίσθη καὶ αἰθις ἐπὶ τὸ χρηστή(ριον) η- (ἦλθον, ἤκουσι μὲν σίτη.) | ὁ μὲν περὶ παλδ]ων γονῆ(ς) ὁ δ(ὲ) π(ερί) τῆ(ς) Ἑλένη(ς) ἀρπαγῆ(ς) χρησόμε(εν)ος |. Since the Trojan war took place in the time of the great-grandsons of Clymenus (Paus. ix 37, 7), the Delphic temple referred to in the note will be the fourth, built by grandsons of Clymenus, Trophonius and Agamedes, and burnt down about 548 (Paus. x 5, 13).

(I call attention to 841 fr. 86 and 92, in which the name Ἀλέξανδρος may have occurred, not to speak of remoter possibilities, Χίμαιρη, Σπάρ[τα, but can myself make no further use of them.)

13 Possibly ]ον or ]ων ἀ[ν] (τι τοῦ) ἕκατ-. ]κατερος at 841 fr. 82 i 15, but I should guess -τειοι rather than anything else here.

Fr. 30 1 The first word, of which I can make nothing but ].εχιζερ( ), would be verifiable. A prophecy of the destruction of Troy also in 841 fr. 82 ii 32 seq.

FR. 32-37. In the largest of these fragments are found several coincidences with fragments of 1792. 1792 certainly contains *Paeans* but there are grounds for believing that it also contains compositions of other categories. The classification of the two pieces partly preserved in fr. 32 must, therefore, remain doubtful. FR. 33-37 are grouped with fr. 32 on the strength of their general physical resemblance.







stroke, level with the top of the letters, descending from left to right, e.g. the top right-hand side of o. Between ε and μ the foot of an upright, ι probable 16 ..[, α or δ followed by traces that strongly suggest μ, except that it would be abnormally close 17 Between μ and ν a trace level with the tops of the letters Before φ a thick dot on the line Lower margin. 1 After τ a suspended letter, perhaps ι, though there is ink not accounted for to the left of its top Of the rest of the doubtful letters a proportion could be verified, if a clue to the sense were found, but without it there are too many possible ways of combining the traces to make it worth while to describe them

Fr. 39 1 Presumably ἴκοιθ', but ἴκοι θ' an alternative.

2 τότε οἱ τό τε?

3 γλυκεῖ(α) seems to be indicated.

4 ὕμνεαίωι.

5 Since λείαι is shown by the fact that it is accented to be a lemma, I am inclined to suggest that it may be, not from λείδος nor from λεία, of which the Doric form to judge from *Ol.* x 44 is λάια, but an alternative reading to the last syllable of ἀμφιθαλεί, that is, either ἀμφιθαλείαι, a feminine ending of the same type as εχονοτόνεια (*Pind. Dith.* ii 1), or ἀμφι θαλείαι (cf. *Nem.* x 53).

In the second line of the marginal note possibly δ δ(ε) Διδ(υμος), but I cannot verify.

6 βᾶμεν infinitive at *Pyth.* iv 39, but there are other possibilities, including a different articulation.

7 Κρονίου Πέλοπος: so also *Ol.* iii 23, where, however, an alternative interpretation construes the words separately (schol. ad loc. 41 f.).

The marginal note offers three explanations of Κρόνος as applied to Pelops: (1) That he is descended from Zeus. Zeus is the father of Tantalus in one genealogy (followed for instance by Euripides *Or.* 5) and Cronus therefore the paternal great-grandfather and Zeus the paternal grandfather of Pelops. This explanation does not appear in the scholia on *Ol.* iii l.c. as they stand. (2) That he occupied the Cronian hill on Olympus, for which, I should guess, the authority was given as Ἴετρος ἐν Ἡλιακῶν. This explanation, too, is absent from the *Ol.* iii scholia, though some of the details are found or implied in them. (3) That Tantalus' mother was Plouto, daughter of Cronus. Cronus, therefore, would have been the maternal great-grandfather of Pelops. This is the explanation given in one of the *Ol.* iii scholia and the same genealogy recurs elsewhere (once with Timolus in the place of Zeus). The words ὡς . . . ἐν suggest that we must here look for the authority. It is natural, therefore, to think of the name, variously written in the MSS. of the Pindar scholia ἀττείων, ἀντείων, ἀντιείων, ἄττεων, ἀπεείων, of the person quoted for a statement about the nationality of Pelops (*Ol.* i 37a; ix 15a). But though either ἀντ or ἀντ (either rather anomalously written) could be read here, I cannot reconcile the space or the remaining signs—the last is a tall sinuous stroke somewhat like ζ—with the other data. After ἐν, in case Λυδίακοις is suggested, I observe that I can neither verify it nor rule it out, but I do not think it is the interpretation of the traces that would first occur to one. The writer of Λυδιακά most commonly cited is, I suppose, Xanthus.

16 πρόθυρον ἐόν

Lower margin. I can make nothing of this note. It may be worth while remarking that οἰεται may stand in some relation to οἰέται (l. 10) and that ἀρμονία, of which forms twice occur, may be to be written with a capital.

FR. 40-64. The appearance of the following fragments is more or less similar to that of fr. 39.

Fr. 40

·  
·  
] [ ·  
] παλ[  
] ερον[  
] αυγα[  
] ..[  
·  
·

Fr. 42

·  
·  
] ρυροενκ[  
] κ.[  
] τα[  
·  
·

Fr. 42 1 ], traces suggesting the base of a circle ], η, or ι with the ligature of e.g. ε on its left

Fr. 40 prima facie the top of a column 1 ], the upper part of a slightly concave upright, e.g. ν 3 ], perhaps ε likeliest

Fr. 41A

·  
·  
] αψευδ.[  
] εφεπετ[  
] ..[.].[  
·  
·

Fr. 43

·  
·  
] πεδ[  
] κολπο [·  
] ουτελ[  
] φαδιμ[  
·  
·

Fr. 41A 1 ψ abnormally short-tailed

I have considered the possibility that these are the beginnings of fr. 96 A 6 seqq. I am inclined to reject it but I cannot say it is absolutely ruled out

Fr. 43 See fr. 53

2 ], the middle of a stroke sloping upwards left to right, separated by a blank space from ο 4 There appears to be a dot level with the tops of the letters between α and δ, but there is no room for an original ι

Fr. 41B

·  
·  
] θα[. .] ον[  
] εδοντ' α.[  
] [·  
·  
·

Fr. 44

·  
·  
] [·  
] κομβ. [·  
] χομ. [·  
] ε. [·  
·  
·

Fr. 41B Perhaps the end of the column 1 ], an upright with traces to the left of its foot; ν not verifiable 2 ], the top of a tall upright with ink above it; ι suggested, but ιεδ- for ιζ- not Pindaric ], γ or π probable

Fr. 44 1 The start of a stroke rising to right 2 After β perhaps the hooked foot of ε 3 ε], seems likeliest, but anomalous; scarcely ι



Fr. 45

]. [ ] . [ ]  
 ]νέο[  
 ]κλε[

Fr. 45 1 The first letter may have had a curved base but the ink has run into the hyphen and part of the surface seems to have flaked off. The next visible are represented by the lower parts of uprights 2 ], the back of ε, θ, c, or the like

Fr. 48

]α[  
 ]σα[

Fr. 50

]αυ φ[  
 ]αυ [

Fr. 52

] [ ]  
 ]. φ. [ ]  
 ]πο. ξ' [ ]  
 ] . . [ ]  
 ] . . π. [ ]

Fr. 52 1 ], a dot level with the tops of the letters, the tip of an upright or a high stop ], on the line a stroke gradually ascending to right, e.g. the start of λ or the base of ο 2 After ο the start and finish of a stroke ascending to right, perhaps χ 3 ], the lower part of a stroke ascending to right. The rest of the ink, which may represent two letters, is what has soaked through the upper layer 4 ] . . . , the loop of β or ρ, the apex of a triangular letter, the top of a circle. βλεπ not suggested

Fr. 46

]ναιθε[

Fr. 47

]νο[  
 ]τ. 7[

Fr. 49

] [ ]  
 ]θ' υ. [ ]

Fr. 49 2 ], γ or π

Fr. 51

] . τη [ ]  
 ]. θόιτε [ ]

Fr. 51 1 ], perhaps the top of c 2 ], the middle of an upright

Fr. 51 2 Perhaps II]υθόι, as at *Isthm.* vii 51

Fr. 53

] . ε [ ]  
 ]. περ υ [ ]  
 ]. αν [ ]  
 ]εφαν. [ ]  
 5 ] . . . [ ]  
 ] . [ ]

Fr. 53 Perhaps to be placed on right of fr. 43 so that ll. 3 seqq. are abreast of fr. 43 1 seqq. The interval cannot be determined

1 Small cursive 2 ], scattered ink, perhaps representing two letters, of which the second would be ι 3 ], possibly the top right-hand angle of π 4 ], a dot level with the tops of the letters; a stop or the left-hand end of the cross-stroke of τ would suit 5 ], a horizontal stroke followed by the top of a circle, at the level of the tops of the letters ], the tip of an upright and a dot to the right at the same level, perhaps two letters represented 6 The upper part of an upright followed by a dot level with the tops of the letters

Fr. 54

] . αςμ [ ]  
 ]. εχο [ ]  
 ]ρα [ ]

Fr. 54 2 ], the upper part of a slightly concave upright, υ would suit. Between ε and χ interlinear ink from two pens, which I cannot explain 3 ] υ might be ]αυ

Fr. 56

]πότ. [ ]

Fr. 57

]κοι [ ]  
 ]. εδ [ ]

Fr. 57 2 Or α[

Fr. 55

]αν [ ]  
 ] [ ]  
 ] [ ]  
 ]καινωρεμ[ ]  
 5 ] [ ]  
 ]ρωτι [ ]  
 ] [ ]

Fr. 55 see fr. 39  
 1 Cursive but apparently the hand of the text 4 ], headless; γ and other letters possible 6 ], only the right-hand curve

Fr. 58

]τι [ ]

Fr. 58 ], an upright, the beginning of a note

Fr. 59

].τϵ.[  
].ιηαγω[  
[ ]

Fr. 59 1 ], the base of ε or ϵ suggested  
[, the start of a stroke ascending to right from  
slightly below the line

Fr. 61

]μ[  
].λ[  
].ϛ[

Fr. 61 2 ], ο or ρ 3 ], the right-hand  
end of a cross-stroke as of γ or τ

Fr. 65

]α.[  
]τϵ.[  
] ρ.[  
] λ.[  
5 ] νϵϑ[  
] ϛτ[  
] .[  
] μ[  
] [

Fr. 65 1 ], perhaps the left-hand bottom  
angle of δ but the surface is damaged and there  
are many other possibilities 2 ], a short  
convex stroke at mid-letter level 3 ], the  
start of a stroke rising to right with a dot on  
its right. Above it ink resembling the upper half  
of a small ξ 4 Before λ perhaps a corrected  
letter 7 Perhaps two letters ρ, but they would  
be very close together 8 Presumably the  
bottom of the col.

Fr. 60

]οδ'.[  
] [   
].λικ[

Fr. 60 1 marg. ], the lower part of an up-  
right 3 The text-hand but smaller ],  
a little above the general level but like a small  
η, below it to right the end of a stroke coming  
from left at about mid-letter

Fr. 62

] [   
]. [   
]ι. ιϛχ[

Fr. 62 1 ], [ may represent the lower end of  
an acute

Fr. 63 Vacant

Fr. 64

] [   
]νετ[   
]ενετω [   
] [   
]ξϵ [   
5 ]....[

Fr. 64 1 ], I think η, but possibly μ 4  
Presumably ]α 5 The tops of four or five  
letters according to the way the signs are com-  
bined. At the left is ]ρ or ],ι, next a cross-stroke  
as of τ; this again is followed by what might be  
ρ or ι; at the end, ε or η

Fr. 66

] [   
] [   
]εικ[   
] [   
5 ]ελοϛ [

Fr. 66 5 ], a trace of the right-hand end of  
a cross-bar; γ or τ likely

Fr. 68

]ο[   
] [   
]αϵεχ[   
]νουγαρεικ[   
5 ] [   
]δεπε[   
]ορξε.[   
] [   
]νταδ[

Fr. 68 7 ], the lower part of a stroke rising  
to right, above it the upper part of a stroke  
descending to right; perhaps λ but I cannot rule  
out χ or ν 9 ]ρ, possibly the tail of α fol-  
lowed by ι

Fr. 70

]πει.[   
] τεϵϵα[   
]ϛφ[αχ.[   
]νϵο[

Fr. 70 1 For ι I cannot rule out τ ], the  
lower end of a stroke descending below the line,  
e.g. ρ

Fr. 67

] [   
]ενφ[   
] [ ]νϵ[   
] [   
5 ] [ ]αί[   
]ερχ.[

Fr. 67 1 ], perhaps the right-hand ends  
of the branches of κ, but there are alternative  
combinations ], a dot below the line 2  
], the lower end of a stroke descending well  
below the line followed by a stroke ascending  
from left to right 3 ], the hooked top of a  
stroke descending to right 5 ], a mark of  
length? 6 ], perhaps part of the left-hand  
side of ρ

Fr. 69

] [   
]ει [   
]του [   
]λητ[   
]δ[

Fr. 71

]λ [   
]μενοϛ [   
]τωνεπι [   
]ρατιά [   
5 ]νθεμ[

Fr. 71 1 ], the foot of an upright; the dis-  
tance from λ suggests γ or τ After λ perhaps  
α likeliest, but ξ could be read 3 ], the  
start of a stroke ascending to right 4 Above  
the second α two traces of ink, the upper ap-  
parently a letter, the lower an acute ], the  
lower end of an upright descending slightly  
below the line



Fr. 76

· νδ. [ ] [ ]  
· ] ελιαο [ ]

Fr. 76 1 [ ], the lower part of an upright, the foot hooked to right, descending well below the line

Fr. 79

· ] . τ [ ] . ρ λ [ ]  
· ] ε ρ π [ ] . ] . ] λ [ ] . ] . ] [ ]  
· ] α ρ η ῖ φ ι λ ο ν [ ]  
· ] λ ε σ σ α μ ε ν α [ ]  
5 ] π ε ι ρ α τ ο γ λ υ κ [ ]  
· ] . ] φ [ ] . ] . ] [ ]

Fr. 79 1 Before τ the top of an upright, with a stroke from left (? a ligature) touching its tip ρ λ [ ] apparently smaller and thinner but not a note 2 After λ the start of a stroke rising to right 5 seq. Perhaps continued by fr. 80

Fr. 80

· ] . [ ]  
· ] α λ λ [ ]  
· ] γ α ρ χ . [ ]  
· ] ά . ε ι [ ]  
5 ] . [ ]

Fr. 80 I think it probable that l. 1 represents the next letter to the last of fr. 79 l. 5 (γ λ υ κ | ν ?)

Fr. 77

· ] α κ ο υ ρ [ ]  
· ] ε ρ φ [ ]  
· ] α τ [ ]  
· ] ε τ ο χ [ ]  
5 ] α ν η λ α [ ]  
· ] κ α μ α ν [ ]

Fr. 77 See fr. 82  
1 Of α only the tail 5 seq. I think it not improbable that these verses are continued in fr. 78, 1 seq., but I cannot arrive at certainty. Fr. 77, 6+fr. 78, 2 might be ά]καμαν[τ]ομαχα[

Fr. 78

· ] ν . [ ]  
· ] ο μ α χ . [ ]  
· ] μ ν ε ν [ ]  
· ] . ] ψ [ ]

Fr. 78 On the position of this fr. see fr. 77  
1 [ ], the lower left-hand part of c or the like suggested 2 [ ], the start of a stroke, e.g. α, λ 4 I am not sure that '[ ] should not be written, e.g. έ ν might be two letters, e.g. αι, and I cannot quite rule out all single alternatives, e.g. ω

Fr. 81

· ] . [ ]  
· ] χ . ν ε ο . [ ]  
· ] δ ο ρ τ α [ ]  
· ] . ε υ ρ α ι [ ]

Fr. 81 2 χα probable but not verifiable [ ], α rather than δ suggested 3 [ ], if one letter, ν would suit, but possibly two letters represented 4 [ ], possibly λ, though the apex now looks rounded [ ] damaged and ν not ruled out

Fr. 82

· ] . ε π ρ ε ι . [ ]  
· ] μ υ ν ε π α [ ]

Fr. 82 This fragment certainly stood on the same level as fr. 78, 2 seq. It may have stood on the left of fr. 77, but I cannot be sure of this. The interval would not be determinable.

1 [ ], a dot level with the tops of the letters [ ], α or δ

Fr. 83

· ] . α κ [ ]  
· ] α . [ ]

Fr. 83 2 Rubbed; perhaps κ[

Fr. 84

· ] α ν [ ]  
· ] [ ]  
· ] [ ]

Fr. 85

· ] ν [ ]  
· ] α γ ε ρ ω [ ]  
· ] . ] κ ι π ο ι . [ ]  
· ] τ α τ α [ ]

Fr. 85 3 [ ], perhaps the right-hand end of the cross-stroke of ε, rather low for the top of c [ ], the start of a stroke ascending in a curve to right; λ or μ probable but π not ruled out

Fr. 86

· ] α θ α ν α [ ]  
· ] ε ρ α , ρ ε [ ]  
· ] λ ο ν [ ]  
· ] ε δ ο ι ς [ ]  
5 ] . θ ε ι ς ε ν [ ]  
· ] α ι γ υ ν η [ ]  
· ] . α κ [ ]

Fr. 86 This was originally published as 1787 fr. 8, but there is I think no doubt that it should be associated with the Pindar fragments. L. 6 is clearly a title like those in fr. 7, 7; 14 i 3a; 16, 3a, as far as position is concerned

3 The presumed acute has a very slight slope downwards but I am still inclined to think that a mark of length or a grave is on the whole less likely 4 [ ], perhaps ι followed by the start of a stroke rising to right, but possibly only the left-hand upright of a letter like γ, π, or ν, which may or may not have been struck out 5 [ ], the end of a stroke rising from the line to touch θ; α not suggested but not ruled out 7 [ ] . . , more probably the apex of a triangular letter followed by the top of ι than a single ν

Fr. 86 6 Αιγυνή[ταις, as at fr. 7, 7; 14 i 3a; 16, 3a, seems to be a better guess than Αιγυνή[τηι. The conjecture that κλεινός] Αιακ[ού λόγος, Pind. fr. 1, is to be recognized in l. 7 is rejected by Professor Snell on the grounds that that fragment is the beginning of a lost Isthmian immediately following viii.

## Fr. 87

]οδέρκενεπόμοσσ[  
 ]έτιτανπαίδαδε[  
 ]βρ[']τανκάνχέρριθ[  
 ]εν[....]παρε[

Fr. 87 Originally published as 1787 fr. 9, but incapable of scansion as Lesbian verse  
 1 πόμ not πόμ or γάμ 2 ], the upper part of an upright

Fr. 87 1 Barring corruption, there seems no alternative to recognizing an active form of δέρκω, otherwise unrecorded except for the gloss δέρκειν in Hesychius.

2 Apparently ]νέτι, which I suppose is more likely to be ]νέ τι than e.g. a vocative like εὐ]νέτι. If ]ν έτι was meant, I do not know why it should have been provided with an accent.

3 A compound of (-μ)βροτος is indicated. Of these a considerable selection is found in Pindar. The accentuation and hyphen point to ἐγγερριθ[έτ-. I cannot account for the Aeolic form in place of the -χειρι- to be expected, but it may be no stranger than the variations κκοτεινόν (Nem. vii 61), ψεφηνός (Nem. iii 41), φαιενόν (Ol. i 6), ἀμμ-, ἀμ-, ὕμμ-, ὕμ-, already found in the tradition.

## Fr. 88

] [  
 ]αναχ[  
 ]εὐτέ[.]

Fr. 88 Perhaps the top of a column

3 ], about mid-letter the end of a stroke descending from left; rather high for the tail of α, but this more likely than ε ], part of an upright with traces to its right

Fr. 88 3 εὐτερ[π- or εὐτε[χ- (the only two compounds of εὐ followed by τε at present recorded for Pindar) appear suitable.

## Fr. 90

] [  
 ] [  
 ]βαλαν[  
 '...].τα[  
 ]ατον[

Fr. 90 Apparently the top of a column  
 2 ], perhaps α, but rather anomalous; if ο, the top is rather pointed and a dot near τ not accounted for

## Fr. 89

] [  
 ].άιθ.[  
 ]ων  
 ].θε[.]

Fr. 89 Perhaps the top of a column

1 ], slightly above the tops of the letters a comma-like sign, below and to right of which a dot slightly off the line; if ],' is to be written, I cannot account for the dot, unless it is casual ink ], the start of a stroke rising to right; α would suit 2 ], the tail of a stroke descending from left; α probable ], a trace on the line, possibly ε or ε

## Fr. 91

]αγάν[  
 ]εκ [   
 ]αιμ[  
 ] [  
 5 ].ρω [

Fr. 91 5 ], the upper end of a stroke rising to right; perhaps υ rather than χ

## Fr. 92

]δᾶ[  
 ]αν [   
 ]. [

Fr. 92 1 ], perhaps the left-hand side of λ, but π may not be ruled out 3 ], the right-hand arc of a small circle, e.g. ο or the loop of ρ

## Fr. 94

]ρις τα ..[  
 ]ροθητω.[  
 ]ροστουτο[  
 ].οδιον λε[  
 ].. [   
 ].[

Fr. 94 1 ], two slightly sloping uprights, perhaps a single η 2 ], the lower part of an upright

Fr. 94 4 marg. No doubt προ]κόδιον, referring to the text, beginning with λε, on its right.

## Fr. 93

]χ..[  
 ]ωντ'οαρ[

Fr. 93 1 Prima facie χρ but the next letter seems to be τ; if it were η with the left-hand upright rubbed away χρη must be accepted, otherwise χυτ seems the necessary alternative; either reading has anomalies

## Fr. 95

] ενθενμε[  
 ] καθυκταις[

Fr. 95 in some ways resembles fr. 41 A and I am not sure that it may not contain the beginnings of fr. 96 A 11 seq.

1 ], a dot on the line 2 Of ε[ only the middle of the back

Fr. 95 See on fr. 96 A 11.

## Fr. 96 A

]..εν..[ ] [  
 ]πατερ· [ ] [  
 [ ]ιτο[ ], υορις. [ ]ιυ[  
 ].π.λλων.χρο[  
 ]ξεορτ[.]κατεβα[  
 δ..ρ...ετεκ  
 5 ]νγεδα[.] ]ν[  
 ].ευμα[.]ηϊον[  
 ]πτυχιτομ[']ρου[ ] [  
 ]καμετερακάπ[  
 ]γγκοινω θεσσαλο.[  
 10 ]νπολυώνυμον· [   
 ].ιποδεξίτε [   
 αρ<sup>χ</sup>αποθηβ[

Fr. 96 A 1 . . . on the line the right-hand end of a horizontal stroke touching the start of a stroke rising to right . . . [, perhaps ε, followed by the lower end of a stroke descending below the line. Traces at the end, some, and perhaps all, belonging to a 2-lined note <sup>2</sup> marg. Before ν and after ε feet of uprights . . ., perhaps two letters, e.g. γε <sup>3</sup> Between π and λ what looks like a small ε or the lower part of ε. Between ν and χ a dot level with the top of the letters <sup>4</sup> [, perhaps room for two letters, if one was narrow <sup>5</sup> [, a trace suggesting the upper end of a stroke descending to right . . . [, the left-hand end of a cross-stroke as of τ *Interl.* I cannot plausibly combine the traces; δωρικην may be possible, but I am very doubtful of it. Before ετεκ perhaps φ <sup>6</sup> [, the start of a stroke rising to right ε inordinately small; perhaps σ to be preferred, though it leaves some ink unaccounted for <sup>9</sup> Traces (of a washed out ε?) after ω *marg.* [, apparently i, but close to the edge <sup>11</sup> [, the loop of ρ suggested

## Fr. 96 B

(a) . . .  
 ] . ζελλοικαλλιμα[  
 ] . εδρανονελλ[  
 ] μαριοις [ <sup>5</sup>  
 ] νμαντειανηπ[  
 ] . σπρωτοιδι[  
 ] . [ ] . . . [ ]  
 (b) . . . πλευρ[  
 ] φπλευρωνος [ <sup>5</sup>  
 ] [ ] [ ] [ ]  
 ] [ ] [ ] [ ]

Fr. 96 B These two scraps look as if they stood not far apart approximately in the vertical relation shown, but I cannot join them. I am led by the contents to believe that they came from the neighbourhood of fr. 96 A but I cannot locate them relatively to it

Fr. 96 A 1 Pindar is recorded to have referred in the *Paeans* to the oracle at Dodona (fr. 58). We are not told where he referred to the Έλλοι or called Dodona Θεσπρωτις (fr. 59, 60), but it is often assumed—not improbably, since no other allusions by him are known—to be the same place. Some add to these fr. 57 Δωδωναίε μεγαθενές | άριστοτέχνα πάτερ. In view of the certain or probable references to Dodona in this piece (which may, therefore, be the paeon in question), it must be said that μεγα]θενε[ is not a possible reading here.

<sup>2</sup> *marg.* I have considered the possibility of ]θι τόπου όριετ[ικ-, suggested by Ap. Dyc. *Adv.* 205, 35 Sch., ή διά τοῦ θι παραγωγή, τήν έν τόπωι χέειν . . . δηλοῦσα, but I cannot profess to reconcile τόπου with the indications or explain the continuation.

<sup>3</sup> The ink between π and λ seems most probably interpreted as an ε of which all above the cross-stroke has completely vanished. In this context ] . π Έλλων would be very acceptable. We are told that the priests of Zeus at Dodona were mentioned by Pindar not as Σελλοί but as Έλλοί (schol. A *Il.* xvi 234 consistently uses the smooth breathing where he writes the breathing at all; I cannot check the MSS. of Strabo or Et. Gen.) and the marginal note, fr. 96 B, though I cannot locate it relatively to this verse, is evidence that the matter was discussed in connexion with a passage in a MS. written in these hands. I must, however, add that I have no satisfactory explanation to give of the trace between ν and χ. On the suggested theory no letter is admissible. On the other hand, the ink seems to be too high for a middle stop, not quite high enough for a high one.

<sup>4</sup> έορτ[άν] is ruled out. It would not be difficult to devise a construction for έορτ[άν], but even this would be cramped, and on palaeographical grounds I should prefer έορτ[α].

<sup>5</sup> *interl.* I believe that a correct conjecture could be verified but I cannot myself contribute more than the statement that I have not found here anything corresponding to the information we have about the parentage of the eponym of Dodona.

6 seq. If fr. 41 A forms the beginnings of these verses, there results άφευδέ[ε ] . . . μαντήιον[ | έφέπετ[αι, and (in spite of its separation by two lines) ύπ Έλλων may conceivably have preceded in the same sentence. I cannot verify any of these speculations.

μαντήιον: an adjective elsewhere in Pindar.

πτυχι Τομάρου: Dodona has been found in a valley on the eastern side of this mountain.

πτυχι Homeric, for which Pindar elsewhere has (έν) πτυγαίς.

<sup>9</sup> Nouns in -γξ are for the most part feminine. There is no special reason for assuming that κοινωί is to be recognized here, since κοινώομαι is the παράδοσις at *Nem.* iii 12 (and similarly κοινωνίαν at *Pyth.* i 97) though κοινάσαντες at *Pyth.* iv 115. φόρμιγγι κοινω[ε- might be suggested by λύραι . . . κοινώομαι *Nem.* l.c., but there are too many possibilities for guessing to be profitable.

<sup>10</sup> πολυώνυμον: simply 'celebrated' at *Pyth.* i 17; perhaps here of the shrine.

<sup>11</sup> There is a certain congruity between ένθεν με[ (fr. 95, 1) and άρχ( ) από Θηβ[ and τ]ριπόδεσι τε | και θυείαι[ (fr. 95, 2).

It appears from schol. *Soph. Trach.* 172 that Pindar alluded in the *Paeans* (fr. 58) to the founding of the Dodonaean oracle by a 'dove' from Thebes (though, to judge by *Hdt.* ii 54 seqq., the Egyptian, not the Greek, town of that name should be meant) and there may be a reference to this in the marginal note, which, however, contains too many ambiguities to afford much guidance. It is further known that the Thebans made regular dedications of tripods at Dodona (*Ephorus ap. Strab.* 402; *Proclus ap. Phot. Bibl.* 321b33; schol. *Dion. Thrac.* 450, 19 *Hilg.*). This is not said to be mentioned by Pindar, but the similar dedication by the Θηβαγενείς at the 'Ισμήνιον is so (*Pind.* fr. 66), and it may even be implied that the mention occurred in a paeon. (The implication is by no means certain. It depends on the fact that the information comes from a commentary by Didymus on a paeon; it is thought by some that a hymn is a likelier source of *Pind.* fr. 57 and 58, to which should perhaps be added the unattributed statement about the Theban dedications at Dodona. In this connexion it is to be remembered that there is certainly a hymn, as well as paeans, found among the fragments containing these hands brought together in 2442.)

]ριποδεσι: other articulations, besides that suggested, are to hand.

Fr. 96 B (a) It is clear that this note is concerned with the Σελλοί or (as Pindar called them) Έλλοί and, if Έλλων is rightly recognized at fr. 96 A, 3, it is, I should say, extremely probable that it relates to that place. The first part may have contained the statement that both forms occurred in Callimachus, έδρανον Έλλ[ (fr. 675, from here) and, perhaps, Σελλός ένι Τ]μαριοις (fr. 23, 3). The second mentions an oracle and, no doubt, Θεσπρωτοί. The passage of Strabo, ή Δωδώνη τοίνυν τό μόν παλαιόν υπό Θεσπρωτοίς ήν και τό όρος ό Τόμαρος ή Τμάρος . . . ύφ' ώι κείται τό ιερόν, και οι τραγοί τε και Πίνδαρος [fr. 60] Θεσπρωτίδα ειρήκασι τήν Δωδώνην. ύστερον δέ υπό Μολοττοίς έγένετο (p. 328) is relevant to this (and to *Pae.* vi 109 seq. σχεδόν δέ Τομάρου Μολοσσίδα γαίαν έξίκετο).

(b) In view of the statement in schol. A *Il.* xvi 235, Αλέξανδρος δέ φησιν ό Πλευρώνιος έθνος είναι τοῦς Έλλοῦς άπόγονον Τυρρηνών κτλ., I suggest, without being able to verify the conjecture, that this person's name occurred here. Perhaps a citation followed from a book περι Πλευρωνος. No such work by the Aetolian poet is elsewhere recorded.

	408 fr. (a) i (G-H)	Snell, Pind. <sup>2</sup> fr. 140a	
	]ποι		
	]σιδε[...].		
	]γενων	]γεν[.]ων	
	]ον		
	]φα		5
	]		
	].		
	]..		
	]πα[...]		
	].[...]		10
	]μετεραι	]μεπερλι	
	]ωιπολλον	μαντευμα[τ]ων	
	]οντεν		13
	<	>	13a
	]ντριχα	]αντριχα	14
5	]	6 vv. lost	
		]ε	
		]α	21

Fr. 97 1 ], not ι; possibly ω  
below it) which I should take for ο  
hand arc of a circle

1 marg. I see no relation (and there may be none) between the marginal notes on the corresponding verse in the two copies we now have of this composition.

A statement found more than once in the scholia on the *Epinicians* is that *άλκο* need not imply the presence of trees, but it is not ascribed to Didymus and there is no special reason to suppose that it is what was said here.

3 There is room for a verse with appropriate space above and below. This is not shown in 408 but duly appears in Snell's collation.

	Fr. 98		Fr. 99
	]	]	]
	]αλοχ[τ]	]λε	]λ
	]οικα[	]οπαν[	τοι. ρε. ε
	]οϊσποσι[	]	]
5	]	]	5
	]	]επολλα[	
	]χάεντα[	]	]
	]	]# [	
		]λοχ[	

Fr. 98 2 marg. τ may be parts of two letters  
3 There may be the right-hand tip of a cross-stroke visible near the top of ο, which itself may be a very much damaged ρ

Fr. 98 8 δ]χάεντα apparently a variant.

	Fr. 100
	]νπε[
	]ανη[
	]
	]ωνδ'επι[
5	]τεωνδ[
	]μοιοκα[
	]ιασ [
	]καιπ[
	]ναιω[
10	]ελ[
	]ρυ[

Fr. 100 2 ], a trace suggesting the right-hand extremity of a cross-stroke as of γ  
4  
], a dot on the line 5 ], a dot level with the tops of the letters 7 ], the lower end of a stroke descending from left, perhaps δ more probable than α or λ 9 ], perhaps the left-hand angle of π 10 ], the middle of a stroke descending from left to right

Fr. 99 1 marg. λ represented only by the end of a stroke descending from left After ε perhaps two letters, e.g. c. 3 marg. After ν the start of a stroke rising to right Between ι and ρ apparently γ (hardly c) and ο or ω, but the surface is damaged by both rubbing and flaking Between ε and ε perhaps φ is intended though the appearance is of a letter (?c or γ) ligatured to a long ι 8 Before # a high trace like the upper end of an acute

	Fr. 101
	]άτ[
	]νν[
	]σπο[

Fr. 101 2 ], a dot level with the tops of the letters ], an upright with ink to right of its top, perhaps γ

	Fr. 102
	]ών[
	]ε[ ]..[
	]π[

Fr. 102 2 Thinner letters than the rest. Perhaps ]γε[ or ]τε[





Fr. 107

(a) Col. i		Col. ii
5	]ϕ[ ] ] ] ]	
	]ϕπ.[	
	] ] ] ]	
	] <sup>π*</sup> ω[ ]στρατω	
10	] ].ς. ].ηριον ] ]	(b) . ].α. θι[ × πα[ ].ε. υ[ τν[ νυ[
15		].μα.ο.[ ] ].ε.ρ[.]ψ.[ ].α[ ].δᾶνα[ ].κοπ.ιχορα[ ].εκυνθιωπα[ ].κεννεπει [

**Fr. 107** There is nothing to determine the interval between (a) Col. ii and (b)  
 (a) Col. i 5 . . . [ , a dot on the line followed by the lower end of a stroke descending a little below it 8 ] , a trace compatible with the tip of the right-hand stroke of ω 12 ] , the right-hand end of a cross-stroke as of τ , but κ is also possible  
 Col. ii (a) 8 . . . [ , the lower left-hand arc of a circle followed by the extreme lower end of a stroke descending below the line 9 (a) [ , the lower part of an upright (b) Between α and ο the lower part of an upright [ , the lower part of a stroke descending well below the line ; ρ rather than υ suggested 10 (b) ] , the right-hand end of a cross-stroke as of γ Between ε and ρ part of a cross-stroke as of τ but there is now no sign of the upright 11 (b) ] , a heavy median dot, perhaps a stop 12 (a) At an interval from ε an upright ; perhaps the start of a third letter (b) ] , prima facie ο but this leaves two inexplicable traces (a short stroke, rising to right, level with the tops of the letters, and a short stroke on the line, like the lower half of ι), between it and δ 13 (b) ] . . . the tip of an upright followed by the top of c or ε of which the entire lower part has been rubbed away Between π and ι apparently α, though rather anomalously formed [ , an upright ; γ would suit 14 (b) Between this line and the next, below the tail of α, a trace which may represent ρ (παρ[) ; otherwise, part of a note 15 (b) ] . . . the middle part of an upright

**Fr. 107** Col. ii 9 seq. δρ-θι[ suggested.  
 12 Perhaps Δαναοί in some form. Τρῳῶων may have occurred at Col. i 8.  
 13 Presumably Κόσμαι. It seems unlikely that Pindar was of an age to execute a commission for the patron of Simonides and his only known Thessalian commission is *Pyth.* x.

Fr. 108

		(b) . ] ]α[ ] ] ] ]
5	(a) . ].λ.[ ].ις[ ].ς.[	] ]νων. ] ] ].εσύμπα[ ] ]
10		] ] ]

**Fr. 108** The fibres running across from (a) to (b) fix the relative levels of the two components but the interval between is not determinable  
 2 Above α there is a further trace which may be the upper end of an acute Between α and the following extant part of a letter, which consists of the lower left-hand arc of a circle, there may be room for another narrow letter 6 (a) ] . . . perhaps part of α and a lection sign [ , a small curved stroke on the line, e.g. the base of ε (b) ] ρ might be ] ι 7 (a) ] . . . α or λ 8 (a) ] . . . the upper part of a stroke sloping forward [ , the start of a stroke rising to right 9 ] . . . the right-hand end of a cross-stroke as of γ Over α a lection sign ; ~ suggested

Fr. 109

].ε[ ]ν[ ].μα.[ ].έ[
-------------------------------

**Fr. 109** may very well have stood to left of fr. 108 (b) in such a way that l. 3 is continued by (b) 2 at an interval of 1-2 letters  
 1 [ , γ or the left-hand parts of π 2 [ , the left-hand stroke of π probable, but γ also possible 3 ] . . . the lower end of a stroke descending from left, presumably α but rather high [ , c probable but not the only possibility 4 ] . . . apparently the tip of an upright but with some ink to its left, not accounted for. Another way of combining the traces might be ] ι[

Fr. 110

].κεν[ ] ' ]
-----------------

**Fr. 110** Possibly from the same region as the preceding  
 1 ] . . . apparently the lower hook of ε or c

Fr. 111

] ] ρ θ ] λ β ι ο ] ]
-----------------------------------

**Fr. 111** 2 δ]λβιο[ with a v.l. δ]ρθιο[

Fr. 112  
 . .  
 ]. [ .  
 ] [ .  
 ]υμφορᾶ[ .  
 ] [ .  
 5 ] [ .  
 ].[.]φ[ .  
 . .

Fr. 112 6 Of φ only the top of the central stroke; ψ possible

## 2443. LYRIC VERSES

Prima facie fragments of choral lyric. I have not identified the author.

The hand is an elegant and regular example of the angular type which may be compared with 232<sup>1</sup> and assigned to the latter part of the second century.

Fr. 1  
 . .  
 ]. [ .  
 ]περε[ .  
 ]εανκ[ .  
 ]κειαν[ .  
 5 ]καλυ[ .  
 ]λαδ'έκ[ .  
 ]εφ[.]υδει[ .  
 ]φρασαμανμονόξ [ .  
 ]ποσειδα.οσχα[.] [ .  
 ]... [ .  
 10 ]οσ [ .  
 ]εανερατοντεμενος [ .  
 ]γύωνεχον [ ] [ .  
 ] [ .

<sup>1</sup> It may be worth while to remark that 1787 frs. 26-27 (and Σμ. δ 17 (c)) though slightly heavier resemble 2443 (frs. 1-3) much more than they resemble the bulk of 1787, which is in the same hand as 2442.

Fr. 1 4 ], the upper right-hand arc of a small circle; perhaps ρ, but ω may not be ruled out  
 7 After φ traces compatible with ρ but the distance would be rather greater than the normal After  
 c a small angle which would suit the bottom left-hand corner of α or ω 9 ], the right-hand end  
 of a cross-stroke at mid-letter, ε probable Between α and ο an upright with a dot to right on the  
 line; μ is the likeliest interpretation (not ν), but one would expect to see part of the stroke next to ο  
 Or α, if the last letter was ν or of similar width 10 ], the top of an upright The cursive  
 letters above might be read several ways 11 ], the right-hand end of a cross-stroke at mid-  
 letter with a trace above its left-hand end.

Fr. 1 8 The accent seems to imply a compound, but any letter following c should have been partly visible.

9 Prima facie not Ποσειδαν-, which would be one's first guess.

## Fr. 2

. .  
 ]. [ .  
 ].υπερκε[ .  
 ]αχαριε[ .  
 ] [ .  
 ].φαινετ[ .  
 5 ].ωνμη[ .  
 . .

Fr. 2 1 ], perhaps the lower left-hand angle of ζ or ξ 2 ], the right-hand end of a cross-stroke at mid-letter 3 ], apparently not part of a letter in the text-hand, perhaps the beginning of a marginal note 4 ], the right-hand end of a cross-stroke at mid-letter Above, what might be read ε or ν 5 ], prima facie α but λ not ruled out

## Fr. 3

. .  
 ]ρ[ .  
 ]. [ .  
 ].εε[ .  
 ]νικεαστ[ .  
 5 ]αριμε[ .  
 ]... [ .  
 . .

Fr. 3 2 The lower end of a stroke descending from left, e.g. α or λ, followed by χ or perhaps λ 3 ], apparently ο struck out rather than ε 4 ], the lower part of an upright 5 Above α a trace not accounted for Beyond ε a thin stroke sloping to right in the interlinear space; perhaps ρ after τ in the preceding line

Fr. 3 4 φοι]νικέας. Why the *trema*?

## Fr. 4

. .  
 ]... [ .  
 ] αυτ[ .  
 ]... [ .  
 . .

Fr. 4 1 An upright followed by the lower end of a stroke descending from left, e.g. α or λ, and this by c or perhaps ε 3 ], perhaps τ

## Fr. 5

. .  
 ]ς [ .  
 ].φει [ .  
 . .

Fr. 5 2 ], two dots perhaps representing the middle of an upright

## Fr. 6

].ρςε.[  
]δια.[

Fr. 6 Not certainly the same hand  
1 .[, the lower end of a stroke starting with  
a curl and rising to right, e.g. λ 2 .[, the  
left-hand angle of γ or π, or perhaps ιγ

## Fr. 8

]να[  
]δου[

Fr. 8 Perhaps not the same hand

## Fr. 7

].[  
] [  
]αν[  
]όγυρ[  
] [  
].[

Fr. 7 Perhaps not the same hand  
4 Above υ perhaps what is meant for ~,  
though rather shallow 6 Perhaps not a  
letter but a rough breathing by a thinner pen

## 2444. LYRIC VERSES

The language and metre of the verses represented by the exiguous remains which follow are, so far as I can see, not incompatible with the hypothesis that Pindar is one of the authors to whom they might be ascribed and there is some, though far from strong, reason for entertaining the idea that one fragment (fr. 14; see note) contained a passage now identifiable as part of the first of Pindar's *Hymns*. The possibility that they may acquire a value they do not at present possess is the reason for publishing these scraps in company with other pieces certainly or probably attributed to him.

The writing, in which considerable variations can be observed between one group of fragments and another, is of the same type as that of 1090 and may be assigned to the late first or early second century. Some of the lection signs appear to proceed from a different hand but the appearance of the majority is consistent with their being due to the writer of the text.

## Fr. 1

].ε.[  
] π[  
] ου[  
] με[  
5 ] εν[  
] βια[  
] γαρ[  
] μ'ε[

Fr. 1 The alignment of ll. 1-2 is slightly different (farther to right) from that of 3 seqq.  
To left of ll. 2-3 traces of a coronis  
ι .[, the start of a stroke rising to right

## Fr. 2

]νός[  
]γαν[

Fr. 2 ι Or ο[

## Fr. 3

].ω[  
]νὰι.[  
]άρτ[.]μ[  
]...θ[  
5 ]α.[  
]...[...].[  
]νέ..ρψ[  
].ων [  
]χρυσόπεζα[  
10 ]περωικελ[  
]σανκαιρον[  
]ενδεδονημ[  
]αβούζων'όιστρ[

G

Fr. 3 1 Perhaps ]ac or a single ]μ 2 .[, the upper part of an upright with a short stroke across its top followed by the upper left-hand arc of a circle; perhaps γω[ or τω[, either anomalous 4 Before θ perhaps αχ 5 .[, the left-hand end of a cross-stroke as of π or τ 6 ].., the base of ε or c followed by π is suggested, but I am not sure that τ might not represent parts of two letters ]..[, an upright descending below the line 7 Before ρ apparently ε or θ; the preceding traces are a thick dot on the line and, starting above it, elements of a stroke rising to right 8 ].., the lower end of a stroke descending from left 11 ]c: ε apparently ruled out

Fr. 3 9 χρυσόπεζα: new.

10 Presumably ]τέρωι κελ[, since ]τέρω<ι> ικελ[ would no doubt have been indicated by a trema over ι.

11 seq. 'Driven about . . . a cow by a breeze', perhaps a simile (as e.g. at *Od.* xxii 299 seq.). If a ship was mentioned in l. 2, it would be appropriate to that.

## Fr. 4

. ρυω[.] [ .  
 ]άναν [ .  
 ]τρόφος [ .  
 ]αθυνδεδινη[ .  
 5 ]αἰωνουδέν[ .  
 ]πτανόν[ .  
 ] [ .  
 ]αγλεφαρα[ .  
 ]αἰκαγέστ[ .  
 10 ]..υ[ .

Fr. 4 1 ].., a dot on the line ρ the loop has an anomalous appearance, perhaps through damage ].., on the line the right-hand end of a stroke coming from left 2 An interlinear trace below φ υ and α abnormally far apart but no trace of ink 5 Between υ and ο the top and bottom of a suspended letter or sign in the original hand 6 Between υ and ο what looks like a small suspended γ; I do not know whether a rough breathing could have been intended ].., π or τ 10 ].., the top of a circle

Fr. 4 4 β]αθύν.

5 The accent and variant suggest υ[ν. This variation is a common feature in both papyri and medieval MSS. of Pindar.

8 γλ- always in Pindar in the simple word, βλ- in Bacchylides.

## Fr. 5

. . . [ .  
 ]δρυκ'άι[ .  
 ]ἀσδι'αιθ[ .  
 ]. [ .  
 5 ]..αϞϞ [ .  
 ]τάν [ .  
 ] [ .  
 ]εμ[ .  
 ]ν [ .  
 10 ]εδακ[ .

Fr. 5 1 The feet of two uprights serified to left, followed by the lower left-hand arc of a circle 4 ].., the lower end of a stroke descending from left 5 ].., traces compatible with the ends of the right-hand strokes of κ or χ

## Fr. 6

. . . δρϛ[ .  
 ]. ν [ .  
 ] [ .  
 ] [ .  
 5 ] [ .  
 ]υρϞ [ .  
 ] [ .  
 ]..ρ[ .

Fr. 6 2 ].., the lower right-hand arc of a circle 8 ].., apparently θ but ε may not be ruled out

## Fr. 7

. . . [ .  
 ].. [ .  
 ]ναϞ [ .

## Fr. 8

. ]αῖπου[ .  
 ] [ .  
 ] [ .  
 . . . [ .  
 ]ο [ .  
 ]οϛ [ .

## Fr. 9

Fr. 9 1 Of ο only the lower right-hand arc, θ possible After this the foot of an upright, serified to left, followed by the base of ε or c and this by the lower left-hand arc of a circle 2 ].., the right-hand part of the cross-stroke and parts of the upright of τ, or the right-hand part of π; γ less likely

## Fr. 10

. ]ξαμ[ .  
 ]εντ[ .  
 ] [ .

## Fr. 11

. [ .  
 ]..κελ[ .  
 ]εα[ .  
 ]πῆθα[ .  
 5 ]καν[ .  
 ]..μϛ[ .  
 ]ωνθρ[ .  
 ]ονα[ .

Fr. 11 1 The base of ε or c 2 ].., a trace above the general level, perhaps the tip of the right-hand arm of υ ].., ε or θ 3 ].., the tip of a tall upright, φ or ψ 5 ].., ε or θ 6 ].., ε or c π[, perhaps τ not ruled out 8 I am not sure that there is not a trace of a cross-stroke touching the left-hand side of the top of ο





Fr. 1 I have not succeeded in establishing the relative levels of the two columns put together under this number, but I do not doubt that they were consecutive in the order shown.

Col. i comprises two detached fragments, the interval between which is determined with fair precision in ll. 15 seqq.

3 *margin.* Not ]ε, but ]η not verifiable On the right-hand edge a slightly concave stroke rising to right from the line 4 Of ] only the left-hand upright 5 ], apparently a trace of the tip of an upright 7 *margin.* ], no doubt δι written, as often, as one letter 10 ], the lower end of a stroke descending from left; a suitable, λ not ruled out 13 ], a short upright with traces of ink on right; ι not ruled out, but perhaps ε or η ], the top of a stroke; a suitable but not verifiable 15 ], a trace on the line. The rest of the ink I think is casual λ[ not, I think, χ 16 ]α represented only by a trace at the foot of the left-hand upright of ν; perhaps illusory 17-18 There is an interlinear dot between the first ν and the first δ; perhaps a stop 19 ], the right-hand end of a stroke touching the left-hand apex of ν 20 Before κ the right-hand end of an accent or short, in a thinner hand than the text 22 Of ]ρ only the right-hand edge of the loop 23 ], perhaps the top of ε Between ο and ε perhaps τεδ, but there would be a slight anomaly in the formation of ε 25 Tips of uprights

Col. ii 1 After ]ν (of which only the right-hand angle) the base of a circle and a short horizontal stroke, both off the line and perhaps not part of the text 4 ], a dot level with the tops of the letters 6 Above ρη the tail of a long upright in a different ink 7 ], perhaps ω likeliest, though I cannot rule out ν 9 ], perhaps ιθ; the first letter is represented only by a faint trace well below the line Of ο only the lower parts; for α possibly λ 10 Between μ and λ two dots on the line; α acceptable but not verifiable. Not ο *Margin.* I cannot verify the ending of the verb. The last traces are compatible with τηνη[ ]φ[ 12 ], perhaps not part of the text 13 Below the second ο a trace of ink; I suppose a high stop after α, l. 14 14 Between μ and ν a trace level with the tops of the letters There is something anomalous about the right-hand side of the last α 15 ], the right-hand end of a cross-stroke, as of γ Before ε traces compatible with μ, π, but not necessarily representing only one letter Between δ and τ a central dot Between ε and ν a short upright with a trace to right, opposite the middle Between α and ρ room for more than one letter, though, if κ is to be read, perhaps no other was written 16 ], the tip of a stroke rising from left, level with the tops of the letters After ε a short slanting stroke above the line, intended I suppose for a stop Between δ' and α room for some three-letter combinations ], a trace of the left-hand end of a cross-stroke 17 ], the upper part of an upright 18 ], the right-hand end of a cross-stroke 19 ], the extreme lower end of an upright descending just below the line ], γ or the left-hand side of π probable 20 ], perhaps the left-hand side of ν, but slightly anomalous, as would be γ, π ], perhaps the right-hand side of the loop of ρ 22 ], a dot above and to left of the left-hand apex of ν Between δ and ν apparently room for only one letter, though some two-letter combinations including ι might be admissible

Fr. 1 Col. i 7 *margin.* διορνύ(μενος) for περῶν; cf. Aesch. *Suppl.* 549-52 περαῖ . . . διορνυμένα.

9 seq. In view of the connexions of Perseus himself and his family with the Argolic town of Midea, a reasonable conjecture is γ]ύαλα Μι]δεα.

13 The accent rules out ἀνιαρ-, which would otherwise look a reasonable guess. ανια ρ[ remains open.

14 φύτευεν, was causing or was planning to cause?

ματρί, Danae.

15 λέχεά τ' ἀναγκαῖα: τό τ' ἀναγκαῖον λέχος with the same reference at *Pyth.* xii 15. But δουλο-άναν, which precedes there, cannot be verified here. δολ[, if part of δόλος or a derivative, might refer to the trick of the ἔρανος.

17 Κρηονίων νεύειν: *Pyth.* i 71 νεύειν, Κρηονίων . . ., or ἐπί might have preceded as at *Isthm.* viii 45. 18 seq. I should guess: It is a long road to the dwelling of the immortal Gorgons. But it must be said that the ink before νων is not compatible with ο. I do not take it to be an objection that only two of the three Gorgons were immortal, Hes. *Theog.* 277.

21 Presumably π]ράγειεν or possibly a compound.

Col. ii The left-hand alignment seems to be defined by 'Ολ- or Ούλυμ]πόθεν, l. 12, -κώπιδ]α, l. 14.

6 I can give no account of the ε written over the first α. ἀναρρήζαι (λόγον) elsewhere in Pindar only in fr. 180, 1.

9 seq. τ]ιαν|τα . . . cannot be ruled out but I should have expected to see a trace of the tail of the first τ.

10 μ]έμαλεν πατρός νόωι: although a number of alternatives could be thought of, I suppose 'concern his father's mind' is not improbable. On this hypothesis the marginal note may be taken to indicate that what concerns Zeus is the cutting off of Medusa's head by his son Perseus. Since Zeus is the subject of ὄρεε, l. 12, without being specified there, there is a prima facie likelihood that he is the effective subject of this and the subject of the following clause, but I do not see any positive bar to the possibility that we should understand Περσεῖ μέμαλεν and take πατρός νόωι as 'by his father's will', for Διὸς . . . νόος . . . κυβερνᾷ δαίμον' ἀνδρῶν φίλων *Pyth.* v 122.

But of μέμαλεν, with its hyper-Doric α, it must be said that there is no warrant for its existence, except a conjecture (or perhaps, to judge by Nonnus, *Dionys.* xxxvii 135, an ancient variant), μεμαλότας for μεμαλότας, at Pind. *Ol.* i 89.

11 If Zeus is the subject of the verb ]εεε, I have no particular supplement to offer. If, as the punctuation makes possible, this line is parenthetical and Perseus is the subject, I call attention to the variant recorded by the scholiast on *Pyth.* xii 11 and offer ἀνυ]εεε. In the first case νων may be Perseus, in the second must be Medusa.

ὑπάτοιεν βουλεύμασι 'by divine plan' or the like. I do not know why, if I am right in supposing that the next verse began with ο, the ν ἐφέλεκτικόν was omitted. The omission is sometimes found between stanzas.

12 'Ολ- or Ούλυμ]πόθεν; only the second hitherto attested (*Pyth.* iv 214), as likewise Ούλυμπόνδε (*Ol.* iii 36, *Isthm.* iv 55).

\*Ερμᾶς χρυσόραπις *Pyth.* iv 178.

ὄρεεν: the ρ apparently inserted by the writer of the text. It is perhaps not necessary to look for an infinitive, e.g. μολεῖν, though I think it would be the expected construction.

13 π]ολόχορον: καὶ π] may be on the short side compared with 'Ολυμ] and is therefore too short if Ούλυμ] is requisite. καιτανπ] appears to be too long. The form is recorded only in the *Rhesus* and there in a different connexion. Pindar himself has δ πολιάοχε Παλλάς, *Ol.* v 10.

13 seq. Γλαυ|κώπιδ]α is inescapable and, I judge, is consonant with 'Ολυμ] rather than Ούλυμ].

14 Taking the lection signs as correct I see no other reasonable possibility of interpretation than: τὸ μὲν ἔλευσεν ἰδὼν τ' ἄποπτα . . ., 'it (sc. Medusa's head) he brought (sc. Perseus) and they saw (sc. the Seriphians) afar . . .'. But there are several difficulties in this. The whole form of the sentence seems peculiar; τὸ δὲ δ μὲν ἔλευσεν οἱ δ' ἴδων would at first sight appear the natural way of expressing what I have taken to be the thought: it does not seem as if there could have been any direct mention of the head in the immediate proximity: there is no obvious point in ἄποπτα, if it means 'at a distance', and it is not in accordance with the tale as elsewhere told. A quite different interpretation is open, if it is legitimate to neglect the stop after ἔλευσεν and to suppose that the acute on ἰδ is wrongly placed one syllable too far to the left. τὸ μὲν ἔλευσεν ἰδόντ' ἄποπτα, taken to mean (not 'that head turned him to stone when he saw it afar', but) 'that head turns to stone a man who sees it (even) afar', strikes me as in itself a much more probable form of sentence than the other and it gives point to ἄποπτα. On the other hand, the objection relating to the distance of the antecedent of τὸ is not removed and two new objections emerge, the necessity of altering the text (even though stops and accents are not to be regarded as a true part of the παράδοσις)—and that in a place where it is incompletely preserved—and the necessity of assuming that λένειν, 'to stone', could be used in the sense of 'to petrify', for which I know of no warrant at all.

For the very rare ἔλευσεν 'conveyed' cf. 1790 (Ibycus) fr. 1+2, 18, ἐλέυειν with Doric accent, and Hesych. ἐλευσίω οἴσω, Doric future.

15 Apparently ἦ γὰρ ἀνδρ[ῶν] ([α]ύτῶν superscribed) μετάρταεν, though the reading of the last word is not in all details satisfactory. If it is correct, no doubt μετάρταεν μορφής is meant, as the next verse goes to show. Cf. Eur. *Hec.* 1266, μορφής τῆς ἐμῆς μετάρταεν, of Hecuba's change from woman to dog.

16 No more is needed by way of verb than ἐγένοντο; perhaps πέτραι δ' [ἔπ]α[χ]θεν ἀντ[ί] φωτῶν.





## Fr. 9

]. . [ .  
 4 vv. lost  
 ]. . [ .  
 ] ρεμοι [ .  
 ] [ .  
 ] [ .  
 10 ] νεκναμ [ .  
 blank, space for 3 vv.

Fr. 9 1 Perhaps part of a note 10 The last five letters, and especially the last two, are different from the rest, but appear to be part of the text, not a variant or note

## Fr. 10

]. [ .  
 ] άτωι [ .  
 ] [ .  
 ] ενεπει [ .  
 5 ]. c . τιμεπλ [ .

Fr. 10 5 ], the top of an upright with a trace (of an accent?) above After c perhaps a stop or the tip of a letter

## Fr. 11

]. εππο [ .  
 ]. ανου [ .

## Fr. 12

Blank, space for 4 vv.

] δακκιου [ .  
 ]. [ ] ν [ .  
 ] [ .

Fr. 12 1 ], a stroke from left touching δ about the middle 2 ], the tip of a tall upright

## Fr. 14

] [ .  
 ] ρηc . [ .  
 ] [ .  
 ] ουχομητ [ .  
 ] . . . η . . . [ .  
 5 ] νος [ .  
 ] [ .  
 ] [ .

Fr. 14 4 marg. 1 ], perhaps η, less probably υ 2 Before η various combinations possible, after η perhaps λι, likeliest

## Fr. 13

] [ .  
 ] ραϊ [ .  
 ]. α'βουλησει [ .

## Fr. 15

(a) . . . .  
 ] [ .  
 ]. οδοcτετα [ .  
 ] αμιαλ' επιc [ .  
 ] έκτοριχαλ [ .  
 ]. ώνύπερ' οδα [ .  
 5 ] άκναμππο [ .  
 ]. ταθεισε [ .  
 ] οιζον . . [ .  
 ] [ .  
 (b) . . . .  
 ] [ ] [ .  
 ]. χαι [ .  
 ] ελεν [ .  
 ] [ .  
 ] [ .  
 5 ] ξα [ .  
 ]. αφοβ [ .  
 ] ν [ .  
 ] [ .

Fr. 15 (a) may be the top of a column. (b) appears to stand below its right-hand side. The interval is not determinable.

(a) 1 ], the upper part of an upright 4 ], the right-hand end of a horizontal stroke on the line, perhaps δ 6 ], the overhang of c probable [ a dot on the line 7 After ν perhaps a κ of which the upper arm has entirely disappeared, though the ink now looks like an anomalously upright λ. I am not sure whether there are traces of ink after this, though the verse cannot have ended

(b) 1 ], perhaps the end of the right-hand stroke of α [ an angle on the line; α, δ, ω possible 2 ], the start of a stroke rising to right 5 marg. 2 ], an upright with the right-hand end of a stroke from left touching its top 7 A slightly concave upright

Fr. 16

·           ·  
]           [  
]κατέφ[  
]δ'εκμα[  
]νπ[

Fr. 17

·           ·  
]ονπ[  
]ψαναφ[  
]ιονηλυθ[  
]ναθαγ[  
5 ]φιλαικρ[  
]           [  
]           [  
]ουκλε[

Fr. 17 1 ], a horizontal stroke on the line 2 ], above the line the lower part of a convex stroke in the hand of the marginalia 4 ], perhaps the top of ε; not, I think, part of the right-hand arm of ν 4 more probable than α 5 Above α a washed-out sign. [—] does not account for all the ink 8 marg. Not, I think, ευκλει, though I cannot rule it out

Fr. 18

(a)	Col. i	Col. ii	(b)	(c)
			]πξ[	]           [
			]..[]	]ουγγεγρ[
			]           [	]ετ[
	]νεκ[	]           [	]ρατ[	]α[
	]γα[	5 ]           [	5 ]           [	
	]α[	].. [		

Fr. 18 (a) and (b) appear to be fixed by cross-fibres at the relative level shown but I see no way of determining whether they belong to the same or different columns. (c) appears to come from the same neighbourhood  
(a) ii Ll. 1-2 appear to be from a different (lighter) pen from ll. 3-4 1 Perhaps the lower left-hand curve of c or ε 2 ], perhaps only γ or the left-hand part of π, though there is a trace of ink to the right not accounted for

(b) L. 1 is written smaller than L. 4, which is more or less the normal size 4 ], the top of an upright  
(c) 2 marg. I am not sure that ο<sup>υ</sup>εγγεγρ would not be a preferable interpretation of the traces 3 A dot over ε not accounted for ], most like η, but anomalous 4 ]α anomalous, but λ, μ no better ], a short upright off the line

Fr. 19

(a)	·           ·	(b)	·           ·	(c)	·           ·
	] ν[	]τ'ιθνευειπ[		]τ[	
	]× ου[	]σαν[		]αειτ[	
	] ν[	]εικος[		]εγαρα[	
	] π[	] [		]άδεω[	
5	] α[	] [	5		
	]7 ουκέτ'αυτα[	] [			
	] κοτέσσατ'ε[				
	] πέλωραβου[		(d)		
	] φλόγαδερκο[		]εψ[		
10	] πέρον'ατα[		]ασιδα[		
	] τ'κετις[		] [		
	]ά[.] 'έκ[				

Fr. 19 (b) is shown by the cross-fibres to stand at the level shown relatively to (a). I cannot trace the vertical fibres with certainty but I am fairly confident that it stood over the right-hand side of (a). (c) strongly resembles (b) on both sides, but I cannot locate it with any pretence of exactness. (d) probably comes from the same neighbourhood as (a)-(c)  
(a) 1 ν damaged; μ may be preferable 3 ], the lower part of an upright 5 ], perhaps cχ, but the surface is damaged 6 For α[ perhaps ω 7 ], an upright, γ or π suggested, but μ or ν possible; not, I think, ι 9 ], the start of a stroke rising to right 10 ], the upper left-hand arc of a circle 11 ], perhaps the ends of the upper and lower left-hand branches of χ 12 ], I am not sure whether the apostrophe does not account for all the ink, but there may be also a trace of the right-hand end of a cross-stroke as of γ or τ ], perhaps ι, but there may be a trace of ink going to right from just below its top  
(b) 1 Above the space between θε what looks like the left-hand end of an acute; if an apostrophe, higher than that after τ There is also a trace over the second ε 2 ], perhaps the left-hand base angle of δ, but there is a faint trace above it which may indicate ζ 4 Stripped in part but apparently blank  
(c) 1 ], the lower part of an upright ], a hook to right on the line, ε one possibility  
(d) 1 ], a stroke curving to left, perhaps the foot of τ 2 Of ]α only the extreme end of the tail; λ possible

Fr. 20

βελτο  
πλ  
]γ  
]αμ  
]αυτ'ηρα.  
5 ]  
]γ  
]υκυ  
10 ]χαγ

(a) Fr. 21

δμ[ ]ο[  
]υρωστωιεπ[  
]μαλιςταβ[  
5 ]ερον  
]ατ[ ]αρ[ ]μενον  
]ν[ ]τολιν[ ]τινέ[  
]εξέοκλεόμενοιγε[  
]ξιον[ ]ενμ[ ]τορθη[  
]απηγενβαβυ[  
10 ]εντιχάιρ[ ]πολυζλό[  
]ρελλη[  
]χομε[

(b)

].  
'πα[  
'τρ[  
5 ]γατ[  
]ιύγ[  
]γ'ήν[  
].ρ[

(c)

].  
]ιτεροδ[ ]πα[  
]υακινθ[ ]γκροκω[  
]τανερ[ ]τιπαντα[  
5 ]ατ[ ]αρ[ ]μενον  
'ν[ ]τολιν[ ]τινέ[  
]εξέοκλεόμενοιγε[  
]ξιον[ ]ενμ[ ]τορθη[  
]απηγενβαβυ[  
10 ]εντιχάιρ[ ]πολυζλό[  
]ρελλη[  
]χομε[

Fr. 21 (a), (b), (c) resemble each other sufficiently to make it likely that they came from the same neighbourhood

(a) 1 .[, a stroke rising to right 5 .[, the lower part of an upright 8 seq. In the right-hand margin traces of three lines of defaced note 9 The top of an upright  
(b) 1 The tail of α or λ followed by a loop on the line 3 .[, a trace compatible with the tip of the right-hand arm of ν 5 .[, a base-line compatible with δ 8 .[, perhaps the tops of the uprights of η or μ For φ perhaps ρ possible .[, the upper end of a stroke descending to right  
(c) 1 .[, the tail of ρ or the like 2 .[, the end of a stroke compatible with the overhang of c

3 At an interval from θ the lower part of an upright and beyond this a nearly horizontal stroke on the line 4 .[, an upright 5 After ρ the middle part of a stroke rising to right, before μ the extreme lower end of a stroke descending from left 6 After ν a dot on the line, before τ the lower part of an upright .[, a stroke rising with a slight slope to right and having indications of a stroke crossing its top, e.g. π 7 .[, the upper end of a stroke rising from left 9 β much rubbed but not, I think, θ 10 .[, perhaps ωα but there are other possibilities 11 .[, the top of π or perhaps γ 13 .[, perhaps the top left-hand curve of c

Fr. 22

]τ€[

Fr. 23

]αικεινωιχρονωι[  
]. έξενρο . . . μωιτελ[  
]. έντ[ ]τηρκαιε[  
]. c[  
5 ] . . [

Fr. 24

. . . [ ]  
]ατάν[  
]καλυδών [ ]  
5 ]αιχ[ ]α[ ]ρμαδ[  
]τ'εσκαυτον[  
]. χιον [ ]  
]αν [ ]  
10 ]μν'ακάμ[  
]. ω [ ]  
]. αν [ ]  
]. . [ ]

Fr. 23 2 .[, a slight trace of the top of an upright Between φ and μ the top of a circle, a dot level with the tops of the letters, the upper part of an upright; the last two could be combined as η 3 .[, a loop as of ρ or φ .[, the start of a stroke rising to right .[, two dots side by side level with the tops of the letters; perhaps ι[ should be written 4 .[, the upper part of an upright

Fr. 25

] . ε [ ]  
]ωξιππ[  
]ατεπε[  
]γδρων[  
5 ] . [ ] . εύντι[ ]  
]λογιων [ ]  
'καιτρετάρ[  
]φθιτομεγα[ ]

Fr. 25 1 .[, perhaps the lower part of the right-hand loop of φ .[, the lower left-hand arc of a circle 5 .[, perhaps the left-hand base angle of δ .[, a trace consistent with the lower part of the diagonal of ν

Fr. 24 7 .[, the right-hand tip of a stroke level with the tops of the letters; above it an interlinear dot 10 .[, traces consistent with ν or ω .[, μ or ν 11 .[, the right-hand end of a cross-stroke level with the tops of the letters 12 Perhaps part of a note; it could be interpreted as ε<sup>o</sup>c

Fr. 26

] κα[ ]  
] οτη[ ]  
] ιτε[ ]

## Fr. 27

]επο.[  
 ]ολύ.[  
 ]αὐβαμετ[  
 ]ενδροιδ[  
 5 ]υάλων κρε[  
 ]αι] ενικωικεχρ[  
 ]γανάενταχ[  
 ]ν·λεύσσειδ.[  
 ]·ών [ ν.[  
 10 ]ίξεαιώμα[  
 ]θαμαγαρόκοθ[  
 ]ακατ.[.].ονε.[  
 ]πεδ[  
 ]..['

**Fr. 27** 1 .[, the start of a stroke rising to right 2 .[, perhaps π but I am not sure whether γ. is not preferable 6 ].., κι or χι seem likeliest, since a single ν would leave a thick dot above it unexplained. Whatever it was struck through, like the following letters 8 .[, the left-hand arc of a circle 9 The ink below 4 does not suggest any vowel and may be part of an addition in a different hand 12 .[, the left-hand bottom angle of α would suit .[, the right-hand arc of a circle, perhaps θ .[, the lower part of the left-hand side of c or the like suggested

## Fr. 28

]αδαιτικ[  
 ]τεχ[

**Fr. 28** may perhaps have stood above the right-hand side of fr. 27. They have no cross-fibres in common and their interval is therefore not determinable

## Fr. 29

].[  
 ].νέχ[  
 ]λεντ[  
 ]céρχ[  
 5 ]βροτω[  
 ]οίοδο.[  
 ]πειτ[  
 ]ροσα[  
 ]νδνα[  
 10 ]νάγ.[  
 ].[

**Fr. 29** See on fr. 30

5 β might be taken as the tail of α with the right-hand end of a 'hyphen' below but for a trace above which presumably represents the upper loop of β. I cannot rule out a compound of ἀροτός with α marked long or short 6 .[, the upper end of a stroke descending to right 10 ..[, perhaps ιτ or γη but neither accounts for the thick curved stroke between the upright parts of these letters. I do not think γι should be combined in π

## Fr. 30

]νδ.[  
 ]ρογ[  
 ]ειφ[  
 ]νεύφ.[  
 5 ]νσαια[  
 ].céλ[  
 ].λότ[  
 ]λακα[  
 ].ι [  
 10 ]άτ[  
 ] [

**Fr. 30** Fr. 29 and 30 ll. 1-5 resemble one another in the general look of their writing more than they resemble the rest of the fragments brought together under 2445. On the other hand I see nothing to distinguish the writing of fr. 30, 6 seqq. and in spite of the variation I am inclined to think that one and the same writer is at work throughout

	Fr. 31		Fr. 32
	]βρέψα[		] [
	]ωιςθεν[		]κο [
	]περμιν[		]λκο . [
	] [		]γγε[
5	]αῖφον[		]λαῖα [
	]τονμε[	5	]δελ[
	]ανδε [		]ονα[
	]ινύχ[		]κτυ[
	]μον [		] [
10	]αῖ τουτ . [		]λαχ[
	οἴμοιφι[	10	]ειδε [
	]γαλλᾶ [		]ορεω[
	] [		]υμ [
	]τιλόγ [		]άδ [
	]αῖ [		]οιρᾶ[
15	]ειρε[		

**Fr. 31** Ll. 1-3 are slightly smaller and were perhaps additions made in the upper margin. L. 9 is also smaller, but the spacing is the normal 6 ], perhaps α or κ 8 ], a thick stroke on the line; ε rather than α suggested by the spacing *Interl.* The ink after ου( ) does not suggest ην and I am not sure how far it goes

**Fr. 32** 1 [ , γ or the left-hand part of π; above it the left-hand part of a heavy dot 2 . [ , a stroke rising to right followed by the extreme lower end of a stroke descending below the line, αρ a possibility 4 [ , an upright 5 ], the foot of a stroke descending from left 6 After α apparently an upright belonging to an inserted letter 7 ], the upper part of an upright 9 After χ what looks like the top of an upright well above the tops of the letters 10 [ , perhaps a stroke rising to right 12 [ , perhaps the lower left-hand arc of ε 13 [ , α or δ, but either slightly anomalous

**Fr. 2** πρ]οφάτα[ a possibility.  
5 λιγ]ναχ[ or ε]βαχ[ a possibility.

**Fr. 3** 7 This collocation of letters also at *Pyth.* x 52.

**Fr. 6** 2 μέγα v.l. μέζον. μείζον is the form elsewhere attested for Pindar (who has few examples of the comparative).

**Fr. 8** 2 Since Atalanta is referred to in the scholion on l. 5, it may be worth while to call attention to the possibility that there is a reference to Meleager in the scholion here. There is clearly a reference to burning, and δαιε, if rightly read, may be compared with Aeschylus' use of the word δαλόε, *Cho.* 608, for the log on which Meleager's life hung. *Καλυδών* is mentioned in fr. 24.  
5 'Ιάκο[υ: he is also called 'Ιάκιος and (perhaps mistakenly) 'Ιακίων.

6 Κλ]ωσοῖ: perhaps cf. Bacch. v 142 seqq. (φιτρών) τὸν δὲ Μοῖρ' ἐπέκλωσεν τότε ζωᾶς ὄρον ἀμετέρας ἔμμεν.

**Fr. 9** 10 A form of (-)κ(ν)άμπτω, for which spelling see *Pyth.* ii 51 (ἀκναμ- fr. 15 (a) 5 below, *Pyth.* iv 72, *Pae.* vi 88, *Dith.* iii 12 (1604)).

**Fr. 15** (a) 2 καὶ μάλ' ἐπιταμένωι is found at *Od.* xiii 313.

3 Perhaps Ἐκτορι χαλ[κο-(οι [κεο-)άραι, μίτραι, κορύσται, or the like.  
5 ἀκναμπτο]: see on fr. 9, 10 above.  
7 ροῖζον.

**Fr. 19** (a) 7 κοτέσσατ': the verb is rare in lyric but occurs in Pindar at fr. 140 (a) ii 31 ἀτασθαλίαι κοτέων. ἀτασ[θ- may perhaps be recognized in l. 10 below.

8 πέλωρα βου[, πέλωρ ἄβου[.

9 φλόγα δερκομ[, I suppose more probably 'with eyes aflame' than 'see the flame'.

**Fr. 21** (b) 6 ἴνγ[γ- perhaps a likelier guess than ἴνγ[-η, -μος.

(c) 2 seq. Though it is easy to recognize the names of flowers and the first and third might be in the genitive plural, βόδ[ων], κρόκω[ν], I cannot find a satisfactory form to accommodate what stands between ἰακινθ and the following ν.

6 τί]να πτόλων? The πτ- form is otherwise found only once (*Dith.* Bk. II, i 6) but is not metrically guaranteed there.

9 Babylon as an example of grandeur *Pae.* iv 15.

**Fr. 24** 5 Cf. χερμάδι τηλεβόλων *Pyth.* iii 49.

**Fr. 25** 2 δι]ωξιππ[.

5 Of δ[ι]νεόντι, δ[ο]νεόντι I should choose the first as slightly better suited to the spacing, though the second is in Pindar a more commonly occurring word.

7 The curved stroke to left may be intended for a bracket, but it ends abruptly without completing the normal curve.

τρειτ-: no Greek proper or common noun beginning with these letters is recorded. An error for τετ- ἀρσ[ or ράτ[?

**Fr. 27** 4 seq. e.g. εῖδ[ενδροι, which with γ]νάλων (v.l. γύαλον, but the singular is hardly found in the sense here presumed) suggests the possibility of a specific reference to Delphi.

6 *margin.* 'He uses' some word 'in the singular'. The word may be that ending in -αι, but the α as well as the ι has been cancelled, though not in the same way.

7 γανάνενα: I suppose -νᾶ- (for νο-), 'full of γάνος'. γανάνετες at Aesch. *Suppl.* 1019 has been corrected to give a present participle active (as required by the context). γαν'ενοτο[ in Pind. *Pae.* vi 8 (PSI 147, 191), if rightly read, cannot be relevant. For the substitution of ᾶ for ο the Homeric θυήεις side by side with θυόεις may be adduced. (The contrary substitution of ο for ᾶ in e.g. κείοεις.)  
12 I should judge that κατὰ [χ]θόν' would be acceptable in respect of space.

**Fr. 32** 2 If ]λκοαρ[, χαλκοαρ[ a reasonable guess.

4 ἀγ]λαῖα [ , but λαῖαν itself is the παράδοσις (*contra metrum*) at *Ol.* x 44.

2446. PINDAR, *Hyporchemata*

Since it would presumably never have been doubted that Pindar's *ὑπορχήματα* were extant in Egypt in the earlier centuries of the Roman occupation, the establishment of the fact by the first of the following collection of scraps is not of much value, nor have they at present much other, that I see, not even the correction of Erotian's quotation, on which the identification rests, being made possible by the newly available evidence.

The script is a decent specimen of the common 2nd/3rd century angular type with no very strongly marked characteristics. The lection signs may be mostly due to the original hand but some few are in a brown ink which makes them easy to distinguish.

## Fr. 1

].[.]ωμωντ[  
 ]προσστιβαρ[  
 ]νδεδιοστρω[  
 ]'αιμαπολ[  
 5 ]δ'εγκεφαλ.[  
 ]δεθυγατερ.[  
 ]ντισιδωνδ[  
 ].[

Fr. 1 1 ].[, the lower part of a stroke descending well below the line with a sharp slope to left; χ strongly suggested 4 ], the top of a stroke descending to right; δ acceptable, λ not ruled out Of λ only faint elements of the lower part of the left-hand stroke 5 ], the lower end of a stroke rising to right 6 ], the left-hand bottom angle of ω or less probably δ 8 ], the top of an upright, apparently part of interlinear ink not of a letter in the line

Fr. 1 1 seqq. The first three verses form part of a quotation from Pindar's *ὑπορχήματα* preserved by Erotian in the following form: ἐπέτισε κεκρα(μ)μένα ἐν αἵματι πολλὰ δ' ἔλκεα πλευρὰς ἐμβαλλεν ἄμον τραχὺ ῥ(δ)ῶπαλον τέλος δ' αἶρα(ι)ς πρὸς στιβαρὰς -πάραιε (ā- AL, ē- H, ἐκ- M, ἐκ -O) πλευρὰς, αἰὼν δὲ δι' ὀστέων ἐρραίσθη (fr. 111). They may be regarded as certifying νωμῶν (corr. Vulcanius) τραχὺ ῥόπαλον; πρὸς στιβαρὰς; αἰὼν δὲ δι' ὀστέων. They introduce a new mystery in the word before νωμῶν, which was prima facie neither ἐμβαλε nor ἔλκεα, and they give no help that I can see in determining the colometry.

(Although it is no present concern of mine, I must express surprise at the popularity of the reading σπάραιε, particularly in association with πρὸς. I should have thought ἀραίε or ἐπάραιε was much more likely to have been said of an action performed with a club on ribs.)

4 seq. I call attention to the occurrence of the letters αἵμαπολ because of their resemblance to αἵματιπολλα in the quotation but can make no guess whether the observation has significance or not. ἐγκεφαλ.]: I cannot reconcile the traces of the last letter with any that could occur in a case of ἐγκέφαλος, yet this word must almost certainly be supposed to have stood in the text. Since the ink

suggests -φαλλ[, I may remark that in compounds of κεφαλή where the α is lengthened for metrical convenience the spelling with -λλ- is not, so far as I have observed, the means employed. For similar details of slaughter cf. 2450 fr. 1 i.

## Fr. 2

].[.]καμ[  
 ]λαί.[

## Fr. 3

].[.]νει[  
 ]].[.]ολ[  
 ]].[  
 ]ε.[

Fr. 3 2 ], an upright 3 completely lost. Ll. 2 and 4 are connected only by a single fibre of the underlayer 4 ], an upright

## Fr. 4

(a)

].[.]  
 ]ατ[  
 ]ηρ.α[  
 ]ῥα[  
 5 ]].[.]όν·επ[  
 (b) ]].[.]ψικτρού[  
 ]ηνατ.[

## Fr. 5

].[.]ικ[  
 ]αυθεω[  
 ]ρειποις[  
 ]ητατ'ε[  
 5 ]].[.]ωιδεκειν[  
 ]ειπεκεδ[

Fr. 4, 5 I believe 4 (b) must have stood below 4 (a) in the same column. At what interval I see no way of determining, but, if I am right in thinking I can trace the cross-fibres of 4 (b) in 5 ll. 5-6, it must have been at least four lines distant, since I can trace none of the cross-fibres of 4 (a) in 5 ll. 1-4. The distance between 4 (b) and 5 also is not determinable

4 (a) 1 The foot of an upright followed by the base of a circle 4 Above c what looks like the lower end of a grave; below ω a slightly curved nearly horizontal stroke. Both these, as well as the acute, in a browner ink 5 ], the right-hand end of a cross-stroke touching the top of o 4 (b) 2 ], perhaps the middle part of the back of ε with the start of the cross-stroke and the tip of the turn-up to right

5 3 ], the start of a stroke rising to right 5 ], the right-hand end of a horizontal stroke on the line

Fr. 4 (a) 4 As far as I can tell, ἐπι]ῥα[τρ- (in a case ending with a long syllable) would account for all the signs.

Fr. 4 (b) 1 ὕ]ψικτρού[.

## Fr. 6

].[.]φθα[

Fr. 6 Perhaps from the neighbourhood of fr. 4

## Fr. 7

]ηρ [
   
 ], ριπτομεν. [
   
 ], ὄτ' ἦσαν, [
   
 ]κορυφαί [
   
 5 ], εἰδος. [
   
 ], οἰδ' ὄτ' ἔστρα [
   
 ]αωτοσηρω. [
   
 ]ντεσοβρ [
   
 ], οσε [

**Fr. 7 2** ], the lower end of a stroke touching ρ below the loop [ , a dot on the line 3 ],, what now looks like a sinuous upright; I cannot interpret; not, I think, δ' 6 ], the right-hand end of a cross-stroke as of γ The following ρ is anomalous in size and position 7 ], a dot about level with the tops of the letters 9 ], I see nothing likelier than θ, though this is anomalous

**Fr. 7 6** seq. I mention the guess ἔστρα[τεύθη . . . αωτος ἠρώφ]ν only in order to observe that almost without exception in Pindar αωτος follows its associated genitive.

## Fr. 8

]ν [
   
 ]εινοπ [
   
 ]ετ' εγα. [
   
 ]χεδον [
   
 5 ], τεμελ [

**Fr. 8 3** ], the lower part of a stroke rising to right 5 ],, apparently the top right-hand arc of a loop or small circle against the left-hand end of the cross-bar of τ After λ there may be a trace of a stroke rising to right

## Fr. 9

]φοτ [
   
 ]ποτα [
   
 ]νακ [
   
 ]ακερ [
   
 5 ], φε. [

**Fr. 9 2** For α[ I cannot rule out λ[ 5 ],, a dot opposite the right-hand end of the cross-bar of ε

## Fr. 10

] [
   
 ], ου [
   
 ]ριπα [

## Fr. 11

]. [
   
 ]γον [
   
 ]ωτ. [
   
 ] [

## Fr. 12

]. [
   
 ]ντ [
   
 ]φ [

**Fr. 11-12** I suspect that these join, to give ]γοντ[ , ]ωτω[ , but the fibres do not run across, there being a 'joint' at the right-hand edge of fr. 11

## Fr. 13

] [
   
 ]αίτεαν [
   
 ]δαιτεδ [
   
 ], ἄντ. [

## Fr. 14

] [
   
 ]ντᾶμ [
   
 ]κό. [

**Fr. 14 2** ], perhaps κ, though this does not account for all the ink, or possibly ι, struck through, followed by the top of a circle

## Fr. 16

], κ. ρ. [
   
 ], υδε. [
   
 ]βοαε [
   
 ]μεε [

**Fr. 16 1** ], the right-hand end of a stroke coming from left, level with the tops of the letters; perhaps υ After κ the left-hand base angle of α or δ Of ρ only the lower part of the shank 2 ], a dot level with the top of υ For ε. [ perhaps ε. ]. [

## Fr. 15

]απα [
   
 ]φάα [
   
 ], υμα [
   
 ] [

**Fr. 15 3** ], a trace on the line and a dot, just above the general level, to right of it

## Fr. 18

]μενω [
   
 ]περ. [
   
 ]. [

**Fr. 18 1** Of μ only the top right-hand apex, of ω only the left-hand arc 2 ], the left-hand arc of a circle at a lower level than the rest; perhaps θ likeliest 3 The upper part of a tall upright, followed closely by a concave stroke

## Fr. 17

]ανα [
   
 ]εωεπα [
   
 ]α[.]. αλ [

**Fr. 17 3** ], I cannot interpret the ink; perhaps more than one letter represented

Fr. 19

·  
] ..[  
] τν[  
] φ[

Fr. 19 1 The base of ε or ε followed by the start of a stroke rising to right 3 To left a faint sinuous stroke, perhaps the upper part of a coronis φ., apparently the right-hand dot of a trema; if so, 'ε' not 'ν'

Fr. 21

·  
] ν.[  
] δο[  
] νά[

Fr. 21 1 .[, the base of ε or ε

Fr. 22

·  
] cφ[  
] cα[  
] φ[  
] φ.[  
5 ] .[

Fr. 25

·  
] αγγεφ[  
] νο.[

Fr. 25 and 26 appear to have stood in close proximity to one another

Fr. 25 1 Of ]α only the extreme lower end of the tail 2 .[, the left-hand base angle of δ or ω

Fr. 20

·  
] . .[  
] ζομ[  
] φαρδ[  
] α.[

Fr. 20 1 The lower part of an upright descending with an inclination to left below the line, followed by the start of a stroke rising to right, e.g. ρ or ν and λ or π

Fr. 23

·  
] η. δ.[  
] ποντε.[  
] αρψενά[

Fr. 23 1 After η the lower left-hand arc of a circle with traces of ink to left and right, some or all of which may be casual .[, the lower part of an upright descending below the line 2 Above ε traces of ink; perhaps a grave .[, a trace on the line

Fr. 23 (κατ)έμ]αρψεν probable.

Fr. 24

·  
] αρδ[  
] νον[  
] να[

Fr. 26

·  
] . τόν[

Fr. 25 1 γλεφ[αρ- very probable, though other articulations are possible.

Fr. 26 ] ., the upper part of a slightly sloping stroke of which the top turns over to left

Fr. 27

·  
] . . .[  
] λα.[

Fr. 27 1 The foot of a stroke rising to right; a loop open to right, like the base of ε but off the line; the start of a stroke rising to right. τελ perhaps one possibility 2 .[, I cannot interpret. λ might be accepted but a stroke rising left to right through the tail of α is not accounted for

Fr. 29

(a) ·  
] δ'ά.[  
] cνιφ.[  
] ράκ[  
(b) ·  
] .[  
] ρατ.[  
] νι.[

Fr. 29 (b) must have stood vertically below (a) but there is nothing to show at what interval (a) 1 .[, the start of a stroke rising to right 2 Of φ only the left-hand angle .[, the foot of an upright (b) 3 .[, the start and the tip of a stroke rising to right

Fr. 31

·  
] ναθ[  
] πω[

Fr. 28

·  
] ιδα[  
] δομ[  
] νλα[  
] α[

Fr. 28 4 Before α a high stop or the right-hand dot of a trema

Fr. 30

·  
] τα[  
] κεν[  
] ολε[  
] .[

Fr. 30 3 Before ο perhaps a high stop or the right-hand dot of a trema, though rather elongated for either

Fr. 32

·  
] εν.[  
] νημ[  
] ὑράμ[

Fr. 32 1 .[, the left-hand base angle of α, δ, ζ suggested 2 ] ., a trace above the general level









Fr. 4 (a) and (b) have a strong resemblance to one another both front and back and I do not doubt come from the same column. I am also reasonably confident that (b) stood below (a), but I see nothing to determine at what interval. The minimum appears to be six lines

Fr. 5 looks as if it might have stood in the neighbourhood of the upper left-hand side of fr. 4 (a), fr. 6 in the neighbourhood of the lower right-hand side of fr. 4 (a), perhaps abreast of ll. 13-16

Fr. 4 (a) 2 Perhaps ω but this does not account for all the ink 3 I cannot interpret the traces, a stroke rising to right with the lower half of a small circle attached to its upper end 4 μ does not account for all the ink, but I do not think κ or ιω any better 5 .[, an upright, perhaps with a trace to right, e.g. η or κ .[, the left-hand arc of a circle 6 .[, two traces, one, a dot. level with the tops of the letters, the other, perhaps the left-hand angle of a triangle, below it, off the base line .[, the upper part of a slightly convex stroke projecting a little above the general level 7 Before ρ scattered traces; I doubt whether any proposal could be verified 9 .[, a dot on the line 10 Ink by a different pen at the top of θ; there is no trace of the cross-stroke of θ but a fibre is stripped off The superscript α by the original hand over an ink-filled α (cf. fr. 19, 2) 11 A slight trace of ink over υ, perhaps the lower end of a grave .[, the upper part of an upright 12 ρ[, only the lower part of the tail, but not υ 15 The first τ added later, I think by a different hand .[, the ink, perhaps as a result of rubbing, may be described as resembling the lower part of a small ε abreast of the tops of the letters .[, the start of a stroke rising to right 16 .[, a trace level with the tops of the letters

(b) 1 .[, the foot of a stroke rising to right 11 ρ anomalous; apparently written with a thinner pen 12 τ[, only the left-hand tip of the cross-stroke. ψ presumably not ruled out

Fr. 4 (a) 8 ἰνυγα gives the supplement τ[ρ]οχο[, cf. *Pyth.* iv 214 c. schol. 381.

9 The coronis marks the end of pericopae, the paragraphus (as at l. 16) the end of internal subdivisions.

γνωτὸν (perhaps followed by φίλον), possibly '(dear) brother'. This with Θρακυδα[ in the next line recalls the mention of Thorax and his brothers in *Pyth.* x, to which I have referred at fr. 3, 9. See next note.

10 Besides the Thessalian Thrasydæus and the Theban there is a third, the Sicilian, son of Thero of Acragas, whose name might well occur in a Pindaric composition. A scholion on *Pyth.* ii 72 (132b) says of this Thrasydæus εταίρος ἦν Πρωδάρου. If '(dear) brother' is to be recognized in l. 9, the person meant may then be Philocrates (*Ol.* iii 38 c. schol. 68a).

11 εἰθρόνω .[: if rightly recognized, presumably a qualification of some female divinity or legendary person. Comparable compounds of θρόνος always in Pindar and, so far as my observations go, predominantly in other early authors, have this application. So ἀγλαόθρονος, εἰθρόνος, ὑψίθρονος, χρυσόθρονος in Pindar (the first, second, and fourth also in Bacchylides, the second and fourth in Homer), ποικιλόθρονος in Sappho, and in effect λεπρόθρονος in Aeschylus. (δμόθρονος in Pindar, though applied to Hera, must be counted as of a different nature, and likewise διθρονος in Aeschylus.)

16 Prima facie γλυκυπικ[ρ-, but by no means necessarily to be joined, as e.g. *Isthm.* vii 48 warns one.

(b) 5 Possibly there is a reference to \*Οξύλος, but the letters οξύ[ are susceptible of two other articulations

[8 seqq. Prof. Snell has recognized the beginnings of Pind. fr. 139, 1 seqq., a θρήνος]

Fr. 5

. [ ] [ ]  
]ύπο [ ]  
] [ ]  
] [ ]

Fr. 7

]σατ[ ]  
].κα.[ ]  
]ιαμη[ ]

Fr. 7 1 τ[, ψ cannot be ruled out. Though α has turned out badly, I do not think ελτ or ελψ can have been intended 2 .[, the upper part of a stroke rising to right; not υ, of which part of the shank should be visible .[, the start of a stroke rising to right

Fr. 8

. [ ]  
]γαμ[ ]  
].τ..[ ]

Fr. 8 1 The lower part of an upright descending below the line 3 .[, an upright After τ apparently λ, but the surface is partly stripped

Fr. 6

. [ ]  
]τα.[ ]  
]έρ[ ]  
]τατο[ ]  
]ζει.[ ]

Fr. 6 1 .[, perhaps ε; there is a trace of ink to right, above the general level 3 ]τ, only the right-hand part of the cross-stroke, but γ less likely 4 .[, a stroke sloping slightly to right, with traces of ink to right; neither υ nor π quite normal

Fr. 9

. [ ]  
]αιε[ ]  
]δαε[ ]

Fr. 10

. [ ]  
]χει.[ ]  
]αν[ ]  
]άρα[ ]

Fr. 10 1 .[, the left-hand angle of υ or possibly μ

Fr. 11

. [ ]  
]ε[λ].[ ]  
]κα.[ ]  
].ε.[ ]

Fr. 11 2 Above the cancelled λ what now looks like γ or the left-hand part of π, but the surface is damaged .[, the start of a stroke rising to right 3 .[, an upright 4 .[, the tip of an upright .[, the upper part of a stroke descending to right

Fr. 12  
 . . .  
 ] . . [ .  
 ] υ [ .  
 ] γιμ[ .  
 ] ντ' εν [ .  
 5 ] ατερα [ .  
 ] δ' αγγελ [ .  
 ] καδμεν [ .  
 ] ανανελ [ .  
 ] δεπεντ [ .  
 10 ] . □ . □ . ρ . [ .

**Fr. 12 1** Rubbed. The second letter is now represented by a stroke rising to right with the start of a cross-stroke going to right from its top; neither γ nor π suggested 2 ], perhaps ε but the upper part is rubbed 5 ], a short upright 6 ], a horizontal trace on the line 7 ], an upright trace off the line, perhaps ο 8 ], the foot and perhaps the tip of an upright 9 ], an upright 10 Below ε a horizontal stroke as of γ or τ Before ρ the right-hand end of a cross-stroke lower than the tops of the letters, perhaps ε

**Fr. 12 7** If the superscript ε was not omitted simply by mistake, it looks as though variant readings *κεκαδμέν-* and *κεκαδεμεν* [ or *κεκαδεμεν* ] must be assumed. *κεκαδμένος* is attested for Pindar (*Ol.* i 27) but neither *κηδω* nor *κέκηδα* nor *κέκαδον*, and it is not easy to see how these could have supplied an alternative to *κεκαδμένος*.

Fr. 13  
 . . .  
 ] πολλαμ [ .  
 ] δεστεφα [ .  
 ] της άινειτ [ .

**Fr. 13 2** α [ represented only by the edge of the left-hand stroke

Fr. 14  
 . . .  
 ] αιτων [ .  
 ] ποτμος [ .  
 ] αινοπα [ .  
 ] μενμ [ .  
 5 ] δ' αλινα [ .  
 ] λειται [ .  
 ] λευκοθ [ .  
 ] ικέαδ [ .  
 ] ευειτ [ .

**Fr. 14 1** ], the right-hand ends of the upper and lower branches of κ suggested . [ , the left-hand arc of a small circle off the line, presumably ο 4 ], the right-hand end of a stroke descending from left, α would suit The dot over the second μ (apparently by the original hand) perhaps denotes cancellation 6 ], a trace of a horizontal stroke on the line 8 ], the right-hand end of a stroke descending from left, α suggested There are faint traces over the first two letters, part of which may represent a trema 9 ], a horizontal stroke on the line; not κ, of which the end of the upper arm should also be visible

Fr. 17  
 . . .  
 ] αρ' α [ .  
 ] ακ [ .  
 ] αχθ [ .  
 ] νγ [ .

**Fr. 17 2** ], the extreme lower end of a stroke descending below the line 4 ], a slightly concave upright, perhaps ω . [ , a thick dot at the right-hand end of the cross-stroke of γ

Fr. 15  
 (b) . . .  
 ] ομμ [ .  
 (a) . . . ] τωνε [ .  
 ] αρ [ ] τευοντ [ .  
 ] κλειτα [ .  
 5 ] καικαστ [ .  
 ] αιαιαν [ .  
 ] εχλωρα [ .  
 ] αιευε [ .

**Fr. 15 (a)** is a detached scrap of which the level is certain but the distance from (b) indeterminate

3 Of ρ only the lower part of the tail, but I think prescribed by the spacing . [ , a slightly sinuous upright; ι not prima facie the likeliest interpretation 4 ], the upper part of an upright 7 seq. Pind. fr. 167

Fr. 16  
 . . .  
 ] . □ . [ .  
 ] αγλα [ .  
 ] ρευ [ .  
 ] ευ [ .

**Fr. 16** Very similar in appearance to fr. 15 both front and back. Frs. 17, 18, 19 may also come from the same region.

1 A trace on the line followed by the lower part of an upright descending below the line; if the first was as broad as α, nothing is wanting between it and the second 2 ], a trace level with the tops of the letters, perhaps the right-hand end of the overhang of c 3 ], the lower left-hand arc of a circle 4 ], perhaps the lower end of a stroke descending from left



## Fr. 25

. . .  
 ]...[  
 ]δάμα[  
 ]χων[.  
 ]στ[  
 5 ]...[

Fr. 25 1 The foot of an upright on the line, the lower part of an upright descending below the line, a dot on the line 3 ], the left-hand angle of  $\gamma$  or  $\pi$  probable, though the cross-stroke slopes upwards anomalously 5 ], a heavy dot level with the tops of the letters ], the left-hand side of  $\delta$  or possibly  $\alpha$

## Fr. 26

. . .  
 ].β.[  
 ]τεσαπ.[  
 ].γλωσσο[

Fr. 26 1 ], the lower part of an upright descending below the line . . . Of  $\beta$  only the base ], the top of a circle 2 Of ] only the right-hand end of the cross-stroke ], the foot of an upright 3 ], a dot about level with the tops of the letters

## Fr. 27

(a) . . .  
 ] [ . . .  
 ]ω[ . . .  
 ].[ . . .  
 (b) . . .  
 ]λιών[  
 ]αιείο[  
 ]τεκαία[  
 ].ιλιμε[

Fr. 27 There is probably no line lost between (a) 3 and (b) 1, but the point of attachment is very narrow and I cannot verify the join by the fibres

(a) 2  $\gamma$  or the left-hand angle of  $\pi$

(b) 1 I am by no means sure that the ink above  $\omega$  is the dot used for cancellation, but presumably  $\alpha$  is meant as a replacement. It may be useful to add that  $\lambda$  is certainly not  $\alpha$  with the angle filled, so that there is prima facie no comparison with fr. 4 (a) 10; 19, 2 2 ], a short slightly concave upright off the line

Fr. 14 3 Perhaps  $\alpha\iota\nu\sigma\alpha[\theta-$ , though other possibilities can be thought of in connexion with Ino and Melicertes.

5 Probably a compound like  $\alpha\lambda\nu\alpha\iota\epsilon\tau\eta\varsigma$ , since, if  $\nu\alpha$  represented part of  $\nu\alpha\iota\epsilon\iota\nu$  or  $\nu\alpha\iota\epsilon\tau\tilde{\alpha}\nu$ ,  $\alpha\lambda\alpha$  would be more likely than  $\alpha\lambda\lambda$ , in spite of such analogies as  $\alpha\theta\acute{\epsilon}\rho\iota \nu\alpha\iota\omega\nu$ ,  $\Lambda\alpha\kappa\epsilon\delta\alpha\iota\mu\omicron\nu\iota \nu\alpha\iota\epsilon\tau\omicron\upsilon\sigma\eta\iota$  (Il. ii 412, iii 387).  $\epsilon\nu\alpha\lambda\lambda\iota\nu\alpha\iota\epsilon\tau\alpha\iota$  is applied to dolphins by Bacchylides (xviii 97 cod.). The word used here might refer to Nereids or to Ino herself, called by her name of Leucothea in the next verse but one.

8 If there was a trema over  $\iota$ ,  $\acute{\alpha}\langle\epsilon\rangle\iota\kappa\acute{\epsilon}\alpha$  is what would naturally be supposed to be intended, but I am not sure that there was.  $\alpha\iota\kappa\acute{\eta}\varsigma$  is attested for Homer, Aeschylus, and Sophocles, or the letters could be articulated ] $\alpha\iota\kappa'$   $\acute{\epsilon}\alpha\delta$ ], though I should have expected this to be indicated.

Fr. 15 3  $\acute{\alpha}\rho[\iota\varsigma]\tau\epsilon\upsilon\omicron\nu\tau\iota$  is an obvious supplement, supported by the v.l.  $\acute{\alpha}\rho\iota\tau\epsilon\upsilon\omicron\nu$  (beside  $\acute{\alpha}\rho\iota\tau\eta\omega\nu$ ) at Ap. Rhod. *Arg.* i 61, but there is no indication how much is lost between  $\alpha\rho$  and  $\tau\epsilon\upsilon$ .

5 seqq. Pind. fr. 167 (Il. 7 seq. below) is quoted by the scholiast on Ap. Rhod. *Arg.* i 57 seqq., which give the reason for the absence of Caeneus from the Argonautic expedition, as Apollonius' source for the manner of Caeneus' end. If  $\kappa\alpha\sigma\tau$ , l. 5, represents  $\kappa\acute{\alpha}\sigma\tau\omega\rho$  (or some case or derivative), Pindar, too, may have spoken of Caeneus' end in connexion with his absence from the Argonautic expedition, since Castor took part in this but not in the fight between Lapiths and Centaurs, at which Caeneus lost his life (Pind. fr. 166). It may be added that one interpretation of the letters of l. 6 is as a mention of Colchis (either in the form  $\Lambda\iota\alpha\iota\alpha$  or in the form  $\Lambda\iota\alpha$ ). Neither Ajax was concerned in either of the affairs in question (though the fathers of both were Argonauts). But there are still other articulations. These speculations have a bearing on the question whether  $\omicron\acute{\iota}\chi\epsilon\tau\alpha\iota$  or  $\acute{\omega}\iota\chi\epsilon\tau\omicron$  should be accepted as the text of Pindar. See on l. 8.

7  $\delta$   $\delta\acute{\epsilon}$   $\chi\lambda\omega\rho\alpha\iota\varsigma$   $\acute{\epsilon}\lambda\acute{\alpha}\tau\eta\varsigma\iota$   $\tau\upsilon\pi\epsilon\iota\varsigma$  schol. Ap. Rhod. cod. L,  $\chi\lambda\omega\rho\eta\varsigma$  cod. P.

8  $\omicron\acute{\iota}\chi\epsilon\tau\alpha\iota$   $\kappa\alpha\iota\nu\epsilon\delta\varsigma$   $\sigma\chi\iota\alpha\varsigma$   $\delta\rho\theta\acute{\omega}\nu\iota$   $\pi\omicron\delta\iota$   $\gamma\acute{\alpha}\nu$  schol. Ap. Rhod. cod. L ( $\sigma\chi\iota\alpha\varsigma$  . . .  $\gamma\acute{\alpha}\nu$  Plut.),  $\acute{\omega}\chi\epsilon\tau'$   $\acute{\epsilon}\varsigma$   $\chi\theta\acute{\theta}\acute{\omicron}\nu\alpha$  cett. omissis cod. P. If  $\acute{\omega}\iota\chi\epsilon\tau\omicron$ , it might have meant 'had gone', not 'went', though the fact that  $\omicron\acute{\iota}\chi\epsilon\tau\alpha\iota$  is alternatively quoted is rather in favour of the second acceptance.

Fr. 19 2 The superscript  $\alpha$  may be intended simply to clarify the reading of the  $\alpha$  below it, of which the angle is filled with ink (cf. fr. 4 (a), 10). The only other explanation I can think of is that it is meant to show that the whole word below it should precede another word, which will have been similarly superscribed with  $\beta$ , but this explanation obviously is inapplicable to the other example adduced.

3  $\acute{\alpha}\pi\upsilon\sigma\tau\omicron\nu$ ,  $\acute{\alpha}\nu\upsilon\sigma\tau\acute{\omicron}\nu$  reasonable guesses, but other articulations are possible.

7  $\beta$ ]ρα- or  $\tau$ ]ρα- likely, but not the only possibilities.

## Fr. 28

· ] [ ·  
 ] ιαν [ ·  
 ] αχοιθ [ ·  
 ] μιλα [ ·  
 5 · α [ ·

Fr. 28 2 [ ·, the start of a stroke rising to right 3 Of α only the tail 5 [ ·, the top of a convex stroke

## Fr. 30

· ] [ ·  
 ] οορρ [ ·  
 ] ανοο [ ·

Fr. 30 2 [ ·, the extreme lower end of a stroke descending below the line? 3 [ ·, the top of an upright [ ·, an upright

## Fr. 32

· ] [ ·  
 ] ε [ ·  
 ] θ' εν [ ·  
 ] [ ·

Fr. 32 2 [ ·, prima facie the right-hand angle of π, but the surface is damaged and τ may be possible [ ·, the lower left-hand part of β suggested 3 [ ·, the top and foot of an upright; ι or η likeliest

## Fr. 29

· ] ον [ ·  
 ] [ ·

Fr. 29 1 [ ·, perhaps the right-hand angle of π 2 [ ·, the lower end of a stroke descending from left followed by an upright with foot hooked to right; either ν or α, λι, but either interpretation involves anomaly

## Fr. 31

· ] βεν [ ·  
 ] ατ [ · [ ·

Fr. 31 2 After τ the surface is damaged, but there is no certainty that anything was written before the next traces, which are two dots, slightly above the general level, on either side of the edge of the gap. These are followed by the top of a circle, suggesting ο, ρ not ε, c

## Fr. 33

· ] νεμ [ ·  
 ] αιθεο [ ·  
 ] [ ·

## Fr. 34

· ] ν' [ ·  
 ] κουσαιε [ ·

Fr. 34 Perhaps from the same neighbourhood as fr. 35 1 [ ·, a small arc from the lower right-hand side of a circle

## Fr. 35

(a) · ] κν [ · (b) · ] ν [ ·  
 ] οcc [ · ] ρα [ ·  
 ] καιμ [ · ] ρα [ ·  
 ] ανθε [ · ] τατ [ ·

Fr. 35 The relative level of (a) to (b) is established by the cross-fibres. The interval between them is not determinable

1 [ ·, the foot of an upright 2 [ ·, a dot on the line [ ·, the lower end of a stroke descending from left; α suitable [ ·, perhaps the lower left-hand curve of ε, c, or the like 3 [ ·, a dot on the line Between ρα is a faint trace above the line, which may represent a sign of elision [ ·, a short vertical stroke at mid-letter level 4 The first τ represented only by the right-hand part of the cross-stroke with the upper part of the stem at its left-hand end, but γ less likely; the second τ only by the left-hand part of its cross-stroke

## Fr. 36

· ] [ ·  
 ] cμ [ ·  
 ] ουδ [ ·

Fr. 36 Perhaps from the same neighbourhood as frs. 34-35 1 Apparently κ or ν followed by the base of a circle, e.g. ε, ο 3 ο has some ink not accounted for curving up from its lower right-hand side. Perhaps ω was first written

## Fr. 37

· ] ο [ ·  
 ] ηττη [ ·  
 ] ων [ ·  
 ] νε [ ·

Fr. 37 1 [ ·, the start of a stroke rising to right followed by two traces on the line suggesting the feet of λ or χ 2 [ ·, the right-hand end of a cross-stroke as of γ, τ [ ·, the lower part of an upright descending below the line, ρ likely 4 [ ·, the upper end of a stroke descending to right



## Fr. 38

]τέρποντα[  
 ], λεν<sup>δ</sup>λβος [   
 ]χωρονκίδν[  
 ]νντωνπ[  
 5 ]<sup>ρ</sup>ομοιενθα.[  
 ]δώροιςβουθυ[  
 ], αναλοχόν[  
 ]αν· [   
 ], . . ος[.]λυμπον[

**Fr. 38** 1-4 Pind. fr. 130 3 seq. See comm. 5 ]<sup>ρ</sup>, only the right-hand end of a cross-stroke touching ρ at about mid-letter Above ρ parts of two or three letters by the writer of the text; the last seems to be ν or ω, though either is slightly anomalous, but I can make no satisfactory combination of the preceding traces. The whole might be taken as ]*αν*, but I see nothing to make this interpretation probable ], a short upright 9] . . , the tip of an upright followed by the top of a circle

## Fr. 38

τοὶ δὲ φορμίγγεσσι ]τέρποντα[ι, παρὰ δὲ εφίαι  
 εὐανθῆς ἅπας τέθ]αλεν ὄλβος [   
 ὀδμὰ δ' ἔρατὸν κατὰ ]χώρον κίδν[αται  
 μειγ]νύτων π[υρὶ  
 5 ]ξομοιρ' ἔνθα.[  
 ]δώροις βουθυ[  
 ]φαν ἄλοχόν[  
 ]αν· [   
 ], . . ος [\*O]λυμπον[

**Fr. 38** The subject is the state of the pious in Hades. λέγεται δ' ὑπὸ . . . Πινδάρου ταυτὶ περὶ τῶν εὐσεβῶν ἐν Αἴδου· τοῖσι λάμπει . . . βώμοις (Plut. *cons. Apollon.* 120c, cf. *de lat. viv.* 1130c). 3 seq. The quotation of Plutarch has, after κίδναται, ἀεὶ θύματα μινύτων πυρὶ τηλεφανεῖ παντοῖα θεῶν ἐπὶ βώμοις. What is missing before ]νντων must be presumed to correspond in written length to οδμαδερατονκατα]χ above it, which αειθυματαμειγ and even αειθυματαμειγ obviously does not, and still less the commonly accepted αειθια. And, unless l. 4 went a great deal further than anything that can be reasonably calculated for ll. 1 and 3, παντοῖα . . . βώμοις cannot have occurred in the MS. in this place at all.

6 βουθυ[εία in some form, cf. Pind. *Nem.* x 23 (sing.), *Oi.* v 6 (plur.), or βούθυ[τος in some form, cf. Bacchyl. iii 15.

9 πρὸς \*O. seems acceptable.

Fr. 39

. . . [ .  
 ]ωcτ[ .  
 ]ξεϋξη[ .  
 ] [ .

Fr. 39 1 Apparently remains of a note in the same hand as that below

Fr. 40

(b) . . .  
 ]ω [ . . ] [ .  
 ]υραι[ .  
 ]cθεν[ .  
 ]κενμ[ .  
 5 ]ωμαιτ[ .  
 (a) . . . ]ουχ[ .  
 ] [ . ]ρυcoç[ .  
 ]νκ[ . ]ρνθ[ .  
 ]ε[ . ] [ .

Fr. 40 I believe (a) stood on left of (b) at the level shown, but I see nothing to determine the interval between them

(a) 3 ], perhaps the tip of the overhang of c  
 (b) 1 ω unusually angular, but I do not think υ likelier ], the traces may represent a note in a different hand from the text 2 ], perhaps the tips of the right-hand strokes of κ or χ ], a slightly convex upright 5 Of τ only the tip of the left-hand part of the cross-stroke 6 ], the lower left-hand arc and the start of the cross-stroke of ε or θ 8 ], a dot on the line 9 Perhaps the extreme tips of the apices of μ, or two letters may be represented

Fr. 41

. . .  
 ]εc[ .  
 ]ευ, [ .  
 ]δω[ .  
 ] [ .

Fr. 41 1 ], the extreme lower tip of a stroke descending well below the line 2 ], the end of a stroke from right touching ε below the middle ], the edge of an upright 3 ], the start of a stroke rising to right 4 ], a cross-stroke as of γ or τ touching the top of the upper part of an upright, e.g. γι or τι rather than, combined, π ], the left-hand angle of γ or π

Fr. 42

. . .  
 ]οι[ .  
 ]πε[ .  
 . . .

Fr. 42 1 ], perhaps the upper right-hand part of the loop of ρ ], a short upright off the line 2 ], a cross-stroke, but below the level of the cross-stroke of the preceding π

Fr. 43

. . .  
 ]πε[ .  
 ]απα[ .  
 . . .

Fr. 45

. . .  
 ]ρ'α[ .  
 ] [ .  
 ] [ .  
 ] [ .  
 ] [ .

Fr. 45 Prima facie the bottom of a column 1 ], possibly π, should be written but other combinations open, e.g., ι or γ followed by ο or c

Fr. 44

. . .  
 ]χω[ .  
 ]τιο[ .  
 ]αυιτ[ .  
 . . .

Fr. 44 1 ], the lower part of an upright descending well below the line

Fr. 46

. . .  
 ]α[ .  
 ]ελ[ .  
 ]πολ[ .  
 ]ταc[ .  
 5 ]ωτω[ .  
 ]αραμν[ .  
 ]ποιcα[ .  
 ]κα[ .  
 ]αφ[ .  
 10 ]ντι[ .  
 ] [ .  
 ]α[ .

Fr. 46 1 Only the lower left-hand angle 2 ], the top of an upright ], the left-hand arc of a circle, perhaps ο but slightly larger than the others 3 A small circle below λ not accounted for 4 ], γ or the left-hand side of π 7 ι represented only by a dot on the line 8 ], perhaps the top of the right-hand arm of υ 10 ], the middle part of an upright with a dot

to left below 11 ]... , perhaps the upper end of the upper arm of κ followed by the cross-stroke of ξ  
 .[, the top of an upright or stroke descending to right surmounted by a comma-like mark, perhaps by  
 a different hand

Fr. 47

.  
 ] .λα[  
 ] . . [

Fr. 47 1 ]... , traces compatible with α or ρ  
 2 ]... , perhaps the top right-hand arc of a circle  
 .[, perhaps the top of the loop of ρ, though the  
 angle is unusually sharp

Fr. 48

.  
 ]ς[ ]ν[  
 ] . . ]τον[  
 παρος  
 ]οστρε[  
 ] . απωλ[  
 5 ] . [ ]χ[

Fr. 48 2 ]... , perhaps two letters represented,  
 of which the second would have to be taken as ο,  
 on account of its position well off the line, though  
 the ink representing its left-hand side is not  
 curved but straight 3 ]... , δ or λ seems to  
 have been written originally, but there is a thin  
 upright descending below the line from its left-  
 hand side and other ink below its apex 4 ]... ,  
 the right-hand part of a cross-stroke as of τ

Fr. 49

]κανθοθ[  
 ] . αφρηη[  
 ] . ανδα[  
 ] . λ'η[[λ]]. [ .  
 5 ] . μμη[  
 ]είκα[  
 ]ccoλ[  
 ] . [

Fr. 49 1 ]κ, only the right-hand ends of the upper and lower arms, but not prima facie ξ 3 ]... ,  
 the lower part of the tail of α or λ Above α apparently a 'short' with an acute written through it,  
 both by the original hand 4 ]... , the end of a stroke descending from left What I have taken  
 for ' looks more like ι; inserted by a different hand Above [[λ]] an upright by the original hand  
 probably not ι, but the first stroke of a broader letter .[, the bottom left-hand arc of a circle

Fr. 50

.  
 ]ε[  
 ]coφ.[  
 ]cca[  
 ]κα.[  
 5 ]υcω[  
 ] . ολ[ ] . . [ .  
 ] . κανευθ[ . [ .  
 ]εοντ' [ .  
 ]αμην[ .  
 10 ] . ποτ'ω[ .  
 ]ειδομε[ .  
 ] . ν[ .  
 ] . . [ .  
 ] . δ[ .

Fr. 50 2 ]... , part of a stroke rising to right? 4 A blank space before κ 6 ]... , a short  
 upright, sloping slightly backwards There may be no letter missing between λ and the following  
 traces, which look like the bases of two circles and a dot on the line 7 ]... , the top of an upright  
 9 ]... , the lower end of a stroke descending from left, e.g. the tail of α or λ 10 ]... , the top of an  
 upright 11 There is a trace of ink above the right-hand side of δ; not by the hand of the text,  
 perhaps fortuitous .[, the foot of a stroke ascending to right 12 ]... , traces of a letter descend-  
 ing below the line, possibly υ 13 Partly stripped 14 Partly stripped ]... , two letters  
 may be represented, in which case the second is ι

Fr. 51

.  
 ] α[  
 ] τ[  
 ] α[  
 ] α[

Fr. 51 1 Above α a trace not accounted for;  
 perhaps a circumflex

Fr. 52

.  
 ] πυθ[ .  
 ] μνα[  
 ] θυμε[  
 ] . νι[  
 5 ] . . [

Fr. 52 4 ]... , a dot level with the tops of the  
 letters with a trace below, perhaps the upper  
 part of an upright

## Fr. 53

·  
] [·  
]ύγεσσικ[  
]τανος[·  
·

Fr. 53-57 have a general resemblance consistent with an origin in the same region of the roll

Fr. 53 2 .[, an upright

Fr. 53 πτερύγεσσι (or a compound) followed by ποτανός or πτανός are to hand.

## Fr. 55

·  
].δο[  
]ροπυ[.]. [·  
].ντατω <sup>ροναρ[</sup>  
]ατη[.] <sup>μ.ου[</sup> / <sup>πρω[</sup>  
5 ]εαζ· [·  
·

Fr. 55 3 .[, perhaps the ends of the upper and lower horizontal strokes of ξ; rather near to one another but κ seems less likely 4 .[, a dot on the line, perhaps the start of a stroke rising to right

## Fr. 57

·  
]ρο. . [·  
]αιξένων[  
] [·  
]νταυτα[·  
·

Fr. 57 1 .[, the lower left-hand arc of a circle, perhaps ε, followed by the lower part of a stroke rising to right

## Fr. 54

·  
] [·  
]ντα.[  
] [·  
] [·  
5 ]ᾱι [·  
·

Fr. 54 2 .[, an upright

## Fr. 56

·  
]. [·  
]εαποτινεικ[  
] [·  
]τοικαγω [·  
5 ]γνωτ[·  
·

Fr. 56 2 Over the second ε a dot of ink which may represent a letter in the preceding line .[, a slightly convex stroke off the line, perhaps the upper left-hand arc of ο 5 .[, a dot, above the general level, to right of τ

## 2448. PINDAR, UNCERTAIN CATEGORY

The authorship of the following fragments is readily established by the occurrence of an ancient quotation, but I have observed no coincidence among them with anything preserved in other papyri of Pindar, now fairly numerous, and cannot assign them to their category. The invocation of Apollo in fr. 1 and the allusion to Delphi in fr. 2 (a) makes the *Paeans* a reasonable first hypothesis, but if I am right in my interpretation of fr. 1, 4, it looks as though it must be discarded.

The hand is a specimen of the common angular type to be dated in the late second or early third century. At least two different pens may be distinguished in the lection signs, of which the thicker may be in many cases—I am not sure whether in all—that of the writer of the text.



Fr. 1A

.  
 ], αυ.[  
 ]τις.θεωγ[  
 ] [ ] [ ] [ ]  
 ] [ ]

Fr. 1 A Perhaps the bottom of a column  
 1 ], an upright .[, the lower left-hand curve of ε or ω suggested

Fr. 2

(a) .  
 ]. α. .[  
 ] παντ. .[  
 ]. ααλλοι. .[ ] δ. [ ]  
 ]. ανδ. π. αυ. [ ]  
 5 ]. c. [ ] τρα. [ ]  
 ]  
 ] γαιγν. θον. ά[  
 ] φεπωνχρου. .[ ] π[  
 ] μομαιπαρα[  
 10 ] γατσι[ ] ο[ ] ε. .[ ] ο[ ]  
 ] υραικιβρα[  
 ] νεκάρπ[  
 ] γαγαλλο. [ (b) .  
 ]. [ ] ν[ ] μαν[ ] . . [ ]  
 15 ]. [ ] αγ. [ ] ερο[ ] (d) .  
 ]. [ ] . . [ ] . . [ ]  
 ] ν. α[ ] νφευγο[ ]  
 ]. δο[ ] ν. ν. [ ] . . [ ]  
 ]. [ ] ο. δ' υβριτσιαι. [ ]  
 5 ]. μ. τανυκτορ. [ ] π. [ ]

(c) ] ωμ[  
 ]. ρ. ριδων[  
 ] κκαλυ. [ ] ρα. [ ]  
 ]. ματων[  
 5 ]. [ ]

Fr. 3

(a) .  
 ] [ ] [ ]  
 ] αριν[ ] [ ]  
 ]. ξαμοικαι[ ]  
 ] εομα[ ] [ ]  
 ] ιδομοι[ ] [ ]  
 5 ] . . . νπεδιων [ ]  
 ]. co[ ] . . φαλον. φουθ' ιπ[ ]  
 (b) .  
 ]. . ω. [ ]  
 ]. θε. [ ]  
 ] [ ] [ ]  
 ]. κόμενο[ ]  
 5 ] κτεανω[ ]  
 ]. . τ. [ ]

Fr. 2 (a)-(d) The level of (b) relatively to (a) is fixed by the cross-fibres. Its distance cannot be certainly determined but I see nothing to rule out the possibility that it almost or actually touches (a) in l. 15 and that no whole letter is missing between them in ll. 14-16. About the levels of (c) and (d) I am less sure, but I believe I can trace cross-fibres which fix them at the levels shown relatively to (a). The appearance of their backs warrants their location in the vertical relation adopted. There is no external indication of their distance from (a)

See also the app. crit. on fr. 3 (a), (b) for a possible relationship between those fr. and these

Fr. 2 (a)+(b) 1 .[, the lower tip of a stroke descending below the line 2 τ., the start of a stroke rising to right from below the line; a not ruled out though not particularly suggested 3 ], the right-hand end of a stroke coming from left level with the tops of the letters .[, perhaps the left-hand part of the cross-stroke of ψ, though the ink is not now continuous. It is too low for τ 4 ], the right-hand tip of the upper arm of κ or χ or of the right-hand arm of ν suggested 5 δεπ acceptable but not verifiable .[, the left-hand apex of μ or ν not ruled out, but not particularly suggested 5 ], the tip of an upright somewhat above the general level .[, the foot of an upright 6 ], a dot level with the tops of the letters 7 Between ν and ο the lower part of a stroke starting below the line and sloping upwards to right followed by what looks like the left-hand parts of θ What I have shown as a stop is anomalous both in appearance and in position, but it does not look like the apostrophe 10 ], a stroke descending from left to right with traces to left of its centre and to right of its top; something against each of α, λ, or χ 11 ] ν, somewhat unlike the others; perhaps damage has given it an anomalous appearance 12 ], perhaps two letters represented, in which case the second may be ι 13 Perhaps μ[, but only the tips of the apices are preserved and κ[ or ε[ could be read 14 ], the top of a tall upright .[, an upright with the foot turning to left, e.g. ν, followed by the lower part of an upright 15 ], the top of an upright, followed at an interval by a trace level with its top 16 ], a trace above the general level, perhaps the top of ε 16 ], an upright followed by the lower left-hand arc of a circle 17 Between ν and α what looks like the opposite ends of a cross-stroke with the lower part of an upright under its right-hand part; τ seems to be ruled out, possibly νεα is to be recognized

(c) 2 ], the right-hand end of a cross-stroke level with the tops of the letters Of ο only faint traces of the lower right-hand arc Of the next letter only the upper end of a stroke ascending to right, e.g. κ or ν ρ is headless, but τ improbable For θ, of which the base and the lower part of the right-hand stroke are lost, λ could be read 3 ], the start of a stroke rising, from below the line, to right, e.g. λ, χ 4 ], a stroke descending from left, α, δ, or λ

(d) 1 ].[, the base of a circle followed by the lower part of an upright descending below the line; at some interval and therefore perhaps representing τ ].[, the lower part of a stroke rising from well below the line with a slight slope to right, e.g. ρ, ν, followed by an upright on the line 3 Before the first ν the upper part of an upright Between ν and ι I should guess ο, but there are only vague traces of ink, the surface being scoured After the second ν similar vague traces below the line ].[, apparently the left-hand stroke of α or δ followed by the back of c or ε 4 ], parts of the upright and right-hand arm of the cross-stroke of τ or ψ (or perhaps γ) Between ο (of which only the base remains) and δ the foot of an upright; unless ν or a letter of similar breadth, ε[ ] should be written Of α only the extreme tip of the tail, of the hyphen only the right-hand end 5 ], the right-hand end of a cross-stroke slightly below the level of the tops of the letters Between μ and τ the foot of an upright α does not account for a trace below the end of the tail; perhaps a mark of division .[, a small loop on the line

Fr. 3 (a), (b). The vertical relation of (b) to (a) is fixed by clearly marked fibres. Its distance from (a) is not externally determinable but it may well touch at one point. There appears to be a congruity between the contents of 3 (a) and 2 (a) 6-12 (see comm.), but I can trace none of the fibres, front or back, of the fragments grouped under 2 in those grouped under 3, so that, if my attempts at location are correct, there must have been a joint between the two groups. I think but cannot make certain that a joint may be seen at the left-hand side of 3 (a) in ll. 5 seq.

(a) 2 ], the ink now suggests ε, but it is not the usual ε and damage to the surface may have created illusion 3 marg. Nothing now visible before ε but the surface is scoured and writing may have disappeared 5 Of the first letter only the upper tip of a stroke rising to right, e.g.

$\nu$ ,  $\chi$ ; this is followed by what is prima facie  $\eta$  or  $\epsilon$ , but there is a sloping line rising from the middle of the right-hand upright which may indicate deletion; next apparently the start of a stroke rising to right  $\rho$  much rubbed and now represented only by three uprights which might be otherwise combined and interpreted 6 ], the middle part of an upright with a small dot above and to right; not a stop, perhaps casual ink  $\iota$  much rubbed

(b) 1 ] . . , the upper half of a semicircle open to right followed by the upper part of an upright, perhaps ]  $\iota$  but possibly a single ]  $\omega$  may be represented [ , the left-hand apex of  $\mu$  or  $\nu$  2 . . ], perhaps the top and bottom of  $\iota$  followed by the lower part of an upright, but the surface is scoured 6 Before  $\tau$  the top of an upright above the general level

Fr. 2 (a) 4 If  $\delta\delta\epsilon\pi\rho\acute{\alpha}\nu\epsilon$  [,  $\epsilon\pi\rho\acute{\alpha}\nu\epsilon$  looks likeliest.

6-12 I have referred above to the possibility that there is a relation between these lines and those contained in fr. 3 (a). To the blank above 2 (a) 7 there corresponds a blank above 3 (a) 1; to 2 (a) 8  $\acute{\alpha}\mu\eta\phi\acute{\epsilon}\pi\omega\nu\ \chi\rho\nu\epsilon\pi\iota$  it would be a natural complement to find 3 (a) 2 ]  $\xi\alpha\ \text{Μοίται}$ ; to 2 (a) 9  $\nu\acute{\epsilon}\mu\omicron\mu\alpha\iota$  παρά a variant in 3 (a) 3 ]  $\nu\acute{\epsilon}\mu\omicron\mu\alpha\iota$  might well be recognized; with 2 (a) 10  $\text{Παρ}\nu\alpha\sigma\sigma\iota\delta\iota\ \iota\iota\ \acute{\alpha}\rho\omicron\upsilon\tau\alpha\iota\ \text{Κίρρα}\epsilon\ \iota\epsilon\ \epsilon\upsilon\kappa\acute{\alpha}\rho\pi\iota$  there is good compatibility in 3 (a) 5  $\pi\epsilon\delta\iota\omega\nu\ \delta\ \delta\epsilon\mu\eta\phi\alpha\lambda\acute{\omicron}\nu$ ; and to 3 (a) 6  $\omicron\upsilon\theta^{\circ}\ \iota\pi\iota$  an attractive continuation could be found in 2 (a) 13  $\pi\omicron\iota\epsilon\iota\nu\ \acute{\alpha}\gamma\alpha\lambda\lambda\omicron\mu\iota$ . But whatever may be thought of this combination, there presents itself an objection to it which I cannot remove. Fr. 2 (c), 2 (d), which contain no joint but appear to exhibit the same horizontal fibres as fr. 2 (a) + (b), must, if so, lie between fr. 2 (a) + (b) and 3 (a), 3 (b). If they do not contain the same column as 2 (a) + (b), then neither can 3 (a), 3 (b). On the other hand, if all the fragments contain the same column, such a column would be inordinately wide—at least twice the width of that in fr. 1—and some of the supposedly connected elements listed above would no longer be neighbours. It does not seem likely that the amount required to fill the space, reckoned at a minimum, could be inserted without destroying their connexion.

7 Whatever the nature of the sign above the second  $\nu$ , it must be supposed that the end of a word is indicated. The letter before  $\theta$  could be taken as  $\alpha$ , but that after  $\theta$  is certainly  $\omicron$ , not  $\epsilon$  (which I say to preclude the suggestion of  $\text{Αίγίναθεν}$ ), and I therefore suppose  $\chi\theta\omicron\nu$  to have been written. ]  $\gamma\alpha\iota\gamma\iota\nu$  which remains can hardly be anything but the end of  $\mu\epsilon\lambda\acute{\alpha}\nu$ - or  $\kappa\upsilon\acute{\alpha}\nu$ - $\alpha\iota\gamma\iota\nu$ , of known words, and what either would signify attached to  $\chi\theta\acute{\omicron}\nu\alpha$  I do not see.

8 seqq. As far as I can tell, the supplements suggested above would define the left-hand edge of the column, and  $\kappa\upsilon\acute{\alpha}\nu$ - (not  $\mu\epsilon\lambda\acute{\alpha}\nu$ -) would be in accord.

9  $\nu\acute{\epsilon}\mu\omicron\mu\alpha\iota$  παρά: cf. *Nem.* x 55 seq. παρά . . .  $\Delta\iota\ \nu\acute{\epsilon}\mu\omicron\nu\tau\alpha\iota$ . I suppose  $\pi\acute{\epsilon}\tau\rho\alpha\iota$  or the like is to be supplied.

10 At *Pyth.* viii 20  $\pi\alpha\rho\nu\alpha\sigma\iota\epsilon$  of the MSS. is corrected to  $-\epsilon\iota\delta\iota$  on metrical grounds.

11 Cf. *Pyth.* xi 15  $\acute{\epsilon}\nu\ \acute{\alpha}\phi\eta\mu\epsilon\alpha\iota\varsigma\ \acute{\alpha}\rho\omicron\upsilon\tau\alpha\iota\ \text{Πυλάδα}$  preceded, l. 12, by  $\acute{\alpha}\gamma\acute{\omega}\nu\iota$  . . .  $\text{Κίρρα}\epsilon$ .

Fr. 3 (a) See on fr. 2 (a).

1  $\chi\acute{\alpha}\rho\iota\nu$  fairly likely.

4 ]  $\iota\omicron\mu\omicron\iota$  ] : this sequence of letters is peculiar enough to be likely to give a lead to the sense of the context if they could be explained, but I can find no plausible explanation of them.  $\Delta\iota\omicron\mu\omicron\varsigma$  has a short  $\iota$ ; no word ends in  $\iota\omicron$ ; a dative ending in  $\iota$ , say  $\Delta\iota$ , for example, followed by  $\delta\ \mu\omicron\iota$  is the only theoretical possibility I see and this will hardly be thought very probable.

6  $\delta\epsilon\mu\eta\phi\alpha\lambda\acute{\omicron}\nu$ : usually in Pindar of the 'navel' of the earth at Delphi, but not necessarily so applied, v. *Pind.* fr. 75, 3.

Fr. 4

]. [   
 ]. . [   
 ].  $\rho\omicron\sigma\pi$    
 ] [   
 ] [

Fr. 4 2 ], the upper end of a thin stroke rising to right; if a letter, presumably  $\nu$  3 ], an upright, apparently forking at the top, i.e.  $\nu$

Fr. 6

]. [   
 ].  $\rho$ ' . . [   
 ] [   
 ] [   
 5 ] [   
 ] . . [

Fr. 6 2 ], a trace above the general level After  $\rho$  perhaps  $\delta\alpha$  followed by the foot of an upright, but I cannot rule out  $\acute{\alpha}\lambda$  and other possibilities 6 Apparently part of a marginal note. The second letter may be  $\iota$  or  $\rho$  ligatured to the first, which is not prima facie  $\epsilon$

Fr. 8

]. [   
 ]  $\lambda\omicron\nu$  [   
 ]  $\gamma\alpha\iota$  . [   
 ] [   
 5 ] [   
 ] [   
 ].  $\acute{\epsilon}$  [

Fr. 8 6 ], the top of an upright followed by a stop or the right-hand dot of a trema The accent over  $\epsilon$  is barely preserved. If it is casual ink,  $\epsilon$  could be read for  $\epsilon$

Fr. 5

] [   
 ]  $\alpha\iota\alpha$  [ ] [   
 ]  $\epsilon$  . [ ] [   
 ] [

Fr. 5 The back is compatible with a position below fr. 2 (a). The front is badly rubbed and only scattered traces of letters remain

2 The reading is quite uncertain. There is now no ink visible between the two last letters indicated and it is not certain whether or no this space ever contained writing 2 After  $\epsilon$  traces of a slightly sloping upright ], the lower left-hand angle of  $\zeta$  or  $\xi$ , hardly  $\delta$

Fr. 7

] [   
 ] [   
 ]  $\alpha\theta\alpha\nu\alpha\varsigma$   $\omicron$  [   
 ]  $\mu\epsilon\gamma\iota\sigma\tau\omega\nu$  [   
 ] [ ] [   
 ].  $\beta\alpha\sigma\iota\lambda\eta$  [   
 5 ]  $\chi\theta\omicron\nu\omicron\varsigma\alpha\iota\chi\mu\alpha$  [   
 ] [ ] [   
 ]  $\epsilon\upsilon\zeta\alpha\mu\epsilon\nu\omicron\iota$  [   
 ] . [ ] [

Fr. 7 8 ] . . ], the traces may be variously combined; perhaps  $\nu$  preceded by  $\alpha$ ,  $\delta$ , or  $\lambda$  is as good a guess as any.

Fr. 9

] [   
 ]  $\mu\pi$  .  $\alpha$  [   
 ]  $\varsigma\omicron\nu\pi\tau$  [

## Fr. 10

·  
· ] [ ·  
· ] [ ·  
· ]ν̄ιμ̄ε[ ·  
· ]̄ᾱι· [ ·  
5 ]εχρ̄ον[ ·

Fr. 10 4 ], the right-hand end of a cross-stroke as of γ

## Fr. 12

·  
· ]ν[.] [ ·  
· ]νπᾱαι [ ·  
· ]κεω [ ·

Fr. 12 2 ], an upright hand arc of a circle

3 ], the left-

## Fr. 14

·  
· ]α [ ·  
· ]θ̄.ν [ ·  
· ]...ο [ ] [ ·  
· ]το̄τι [ ·  
5 ]̄.αεξ̄ω [ ·  
· ]ακί̄ου [ ·

Fr. 14 1 ], the foot of a stroke rising to right, followed by a dot on the line 2 Perhaps ε, though now ο rather suggested 3 A small arc, open upwards, on the line, perhaps ο, followed by a small hook on the line and at an interval the tail of a stroke descending from left 5 ], the right-hand part of a cross-stroke as of γ, τ ], an upright, with a trace of ink above and to right; perhaps a cancelled ν

## Fr. 15

·  
· ] [ ·  
· ]̄.ᾱι [ ·

## Fr. 11

·  
· ]κρα [ ·  
· ]̄.ῑᾱ [ ·

Fr. 11 1 ], the lower end of an upright descending well below the line 2 ], the top of a stroke rising from left to touch the top of 1 ], the top of an upright followed by a dot above the general level; ν a possibility but two letters may be represented

## Fr. 13

·  
· ]υβα [ ·  
· ]κα [ ·

Fr. 13 1 ], perhaps the lower part of ε, followed by a trace well below the line 2 ], I can suggest nothing more probable than κ, though this does not account satisfactorily for the present appearance of the ink

## Fr. 16

·  
· ]̄. [ ]φ̄α [ ·  
· ]η̄ρ̄ῡς [ ·  
· ]λε̄ῡ.ᾱν [ ·  
· ]ε̄β̄ᾱρ [ ·  
5 ]̄.κ̄ο̄ῡω̄ν [ ·  
· ]̄.ο̄ῡδ̄ [ ·  
· ] [ ·

Fr. 16 1 ], the lower part of an upright descending well below the line 2 ], an upright 3 Between ε and α perhaps three letters represented, if one was ι; λευπα looks as likely as anything but many other combinations are open 4 ], part of a stroke sloping upwards from left to right above the general level 5 This line appears to be written smaller than the rest

## Fr. 17

·  
· ] [ ·  
· ]̄.ν [ ·  
· ] [ ·  
· ]ων [ ·  
5 ] [ ·  
· ] [ ·

Fr. 17 2 ], an upright

## Fr. 18

·  
· ]α [ ] [ ·  
· ]̄.τ̄.ῑ.α [ ·  
· ]̄.ᾱν̄έ̄μ [ ·  
· ]̄. [ ] [ ·

Fr. 18 Rubbed and partly stripped











resembling the left-hand part of φ, thus α 34 ], the right-hand end of a cross-stroke touching the upper left-hand side of ρ

Col. iii The levels of (c) and (d) are fixed by cross-fibres relatively to (b) and to one another. I cannot follow the vertical fibres of their backs with any assurance, but I think the locations shown cannot be far out

1 The first letter is represented by the upper left-hand arc of a circle . . . [, the lower left-hand arc of a circle . . . 2 The acute accent is to the right of the expected position, over the first apex of μ . . . [, the top of a circle . . . 3 After ξα there appears to be some correction. The original text may have been αρ, but there is between them a thick stroke descending from a little below the level of the top of α to about the middle of the upright of ρ (which is not preserved, the presumed ρ being represented only by the top of the loop), and the next surviving letter, though it may be taken as ε or θ, looks to me more like ο or c cancelled by a horizontal stroke . . . ] represented only by the right-hand angle . . . 4 After -ον some ink near the line, perhaps a stop, but uncommonly low . . . 4. ], perhaps the loop of ρ but anomalous in appearance, which may partly be due to damage. Not κ . . . τ . . . [, perhaps the extreme left-hand arc of a circle . . . 7 μ, above ι traces of ink, perhaps . . . 8 Of ω[ only the left-hand arc . . . 10 marg. The last η is written on ε . . . 14 ], αβ[, the first letter is represented by a short arc of the lower right-hand side of a circle with traces above; α is not doubtful but may have been cancelled; for θ perhaps ε is not ruled out . . . Over the right-hand side of τ and the next letter interlinear ink, perhaps the tops of three letters with a dot to their right . . . 15 ], the lower tip of a stroke descending below the line . . . [, perhaps the left-hand stroke of λ or ν . . . 17 Before π apparently ι or the right-hand upright of ν, though there is a cross-stroke running along a fibre from its centre to the centre of the left-hand upright of π . . . 18 Above the second apex of μ an upright . . . 19 marg. ], an upright . . . 20 ], the extreme lower end of a stroke descending from left . . . 21 ], the right-hand edge of an upright . . . 22 ], on the underlayer; perhaps two letters represented . . . ], the right-hand end of a cross-stroke as of γ or τ

Fr. 1 Col. i The last five lines were Pind. fr. 169, 1-5:

νόμος ὁ πάντων βασιλεύς  
θνατῶν τε καὶ ἀθανάτων  
ἄγει δικαίων τὸ βιαιότατον  
ὑπερτάται χειρὶ. τεκμαίρομαι  
ἔργοισιν Ἡρακλέος

They would suit the beginning of a poem.

Col. ii We learn from Hephaestion (pp. 73-74 Consb.), whose statement is verifiable in other MSS. of Pindar, e.g. 659, 841, that a coronis is used to mark the end of a pericope and a paragraphus to mark the end of metrical sections within it. A paragraphus is found in this MS. between Col. ii 21 and 22, a coronis adjoining the paragraphus between Col. iii 1 and 2. Since the metre of Col. ii 22 seqq. is different from that of Col. iii 2 seqq., which is the same as that of Pind. fr. 169, 1-5, together with Col. ii 1 seqq., it is clear that Col. ii 22 seqq. contain an epode and that the twenty-six lines that precede it contain either a whole antistrophe or a whole strophe and a whole antistrophe. It is not difficult to establish the second as the correct articulation, which for clarity I set out as follows:

Str. Pind. fr. 169, 1-5+col. ii 1-8	Str. col. iii 2-14
Antistr. col. ii 9-21	Antistr. col. iii 15 seqq.
Ep. col. ii 22-34 . . . , col. iii 1	

A number of metrical anomalies present themselves, which I will note as they come.

2 *Κυκλοπέων* . . . *προθύρων* schol. Ael. Arist. π. ῥητ. iii 408, 19 Dind.

The metrical equivalence of the corresponding verses ii 2, ii 15, and iii 8 is not at once obvious. The least unsatisfactory account of the scansion of ii 2 and iii 8 appears to me to be that *Κυκλῶ* / *κῶ* *Ἰδ* and *ἐπὶ* *προθύρον* *ἔν* / *ἐν* *ἐπτάπυλῶσι* *μέ* are equivalent and that two syllables corresponding to *θεος* are lost after *μεν*ω[ν].

In ii 15 *ρῆν* *λάβων* is incompatible with the hypothesis of dactylic scansion, but if *ρῆν* is the ending of a verb—and the context makes this look not unlikely—the removal of the paragodic *ν* produces a sequence which can be regarded as exactly corresponding to iii 8 *ὅς* *ἔν* *ἐπτά* *πύλῶσι* *εἰ* *μένων* < >.

For the metrical lengthening ii 2 -ον cf. Snell, Pind.² p. 320, Maas, *Responsionsfreiheiten* i Exk. II 3, but I should not recommend the acceptance of -ον *ἔν* as the equivalent of a dactyl, if I saw a likelier way of obtaining the requisite correspondence.

3 The quotation in schol. Ael. Arist. *ut suppr.* has between *Εὐρυθέως* and *καὶ ἀπριάτας* the word *κυν-* or *ἀν-αρείται*, to which the immediately following paraphrase *οὔτε αἰτήτας* corresponds. On the strength of this Boeckh's *ἀνατήτας* τε has been generally accepted, but it is now seen to be mistaken. Besides the possibility that the sense was 'not asked for, not paid for', another may be envisaged (based on Plato's paraphrase, *Gorg.* 484b, λέγει δ' ὅτι οὔτε πριάμενος οὔτε δόντος τοῦ Γ.) 'not given, not bought'. But except for pointing out that the available space of about seven letters is likely to accommodate more comfortably an adverb in -ί than an adjective followed by τε, I have nothing to suggest by way of supplement. (I have considered *νηπιόυος* τε, comparing on the one hand *Od.* i 160 *et simm.* on the other *Il.* i 99, but, whatever its merits, it is too long.)

The marginal *ἔλεν* is shown by its form to be intended as a variant (like *ρωσ* in the same hand at iii 11 marg.), presumably instead of *ἔλασεν*, but it is prima facie metrically unacceptable, as well as less suitable to *ἐπὶ πρόθυρον*. *ἔλασεν* is confirmed by schol. Ael. Arist. *ut suppr.* and in its way by Plato's *ἡλάσατο* (*Gorg.* l.c.).

4 In the order of the 'labours' recorded by the mythographers the 'mares of Diomedes' always precedes the 'cows of Geryones', these two being commonly separated by the 'belt of Hippolyta' and reckoned as the eighth and tenth. There was no evidence—there may now be some in Col. iii—that Pindar knew of a fixed order, but in any case the transposition (if transposition there was and not comparison: 'as when previously'), need not be supposed significant. Since the Diomedes episode is to be the theme, it is convenient that it should not be interrupted.

About eight letters are lost. To judge by l. 17 the first two syllables were long.

*ἵππους*: mares, cf. ll. 25 seq., as they are commonly in Greek authors, e.g. Eur. *H.T.* 382, Diod. iv 15, 3, Apollod. *Bibl.* ii 5, 8, Steph. Byz. (Hellan.) in *Ἀβδηρα*; stallions in schol. Eur. *Alc.* 497, Tzetz. *Chil.* ii 304, Serv. *Aen.* i 752, and elsewhere in Latin writers. Though only three are specified below, we may believe that Pindar thought of them as four (a chariot team), like Euripides (*Alc.* 483), Philostratus sen. (*Imagg.* ii 25), Hyginus (30, giving four names of stallions).

5 seq. *μό-* not *μού-ναρχον* indicated by the position of the accent. So usually in Pindar, though he has one or two examples of uncompounded *μόνος*.

*Κικόνων*: Diomedes is generally called king of the *Βίστονες*, the Thracian people next to the west (v. e.g. Hdt. vii 110, Strabo vii fr. 44), on the other side of the 'Bistonian mere'. *φαικη* is a strange corruption of *θραικη* but there is no doubt about either the reading or the meaning.

7 seq. Diomedes son of Ares and Cyrene, Apollod. *Bibl.* ii 5. 8.

*χαλκοθώραξ* . . . *Ἐνυάλιος* Soph. *Aj.* 179. *χαλκοθώραξ* in Pindar at *Paē.* ii 1 (of Abderus). *χάλκεος* *Ἄρης* Pind. *Ol.* x 15, *χάλκασπις* *Isthm.* vii 25, *χαλκεοστέρνου* *Ἄρης* Bacch. v 34.

9 seqq. The natural interpretation of these verses, in the light of the note annexed to them, I take to be: Diomedes, in resisting Heracles, was actuated by *ἀρετή* not by *κόρος*. It is better to die defending one's property against a robber than to be a coward. And this view is confirmed by the passage in Aelius Aristides π. ῥητ. which follows his reference to *νόμος ὁ πάντων βασιλεύς* κτλ. (ii 70 Dind.): *δοκεῖ δέ μοι καὶ Πίνδαρος . . . οὐκ εἰσηγούμενος οὐδὲ συμβουλευῶν σπουδῆ ταῦτα λέγειν τοῖς ἀνθρώποις ἀλλ' ὡσπερὶ σχετλιάζων. "τεκμαίρομαι ἔργοισιν Ἡρακλέος" αὐτοῖς τοῦτοις, ὅτι καὶ ἐτέρωθι μεμνημένος περὶ αὐτῶν ἐν διθυράμβῳ τινί, "εἰ δ' ἐγὼ παρά μιν", φησιν, "αἰνέω μὲν, Ἰηρῶνα, τὸ δὲ μὴ Δι φιλίτερον σιγῶμι πάμπαν"* (Pind. fr. 81), *οὐ γὰρ εἰκόσ, φησιν, ἀρπαζομένων τῶν ὄντων καθῆσθαι παρ' ἐστία καὶ κακὸν εἶναι*, on which the scholiast comments (iii 409): *εἰ δέ, δὲ Ἰηρῶνη, ἐπανῶ παρ' αὐτὸν τὸν Ἡρακλέα δ' μὲν γὰρ τὰ οὐκ ὄντα ἀφελετο ἐν βιαιαί χειρὶ, εὐ δὲ ὡς ἀδικούμενος μάχην πρὸς αὐτὸν ἦρας . . . Without discussing the problems<sup>1</sup> presented by certain features here, it is possible to say with fair confidence that *οὐκ ἐπὶ ὕβρει ἀλλ' ἀρετῆς ἔνεκα. τὸ γὰρ τὰ ἑαυτοῦ μὴ προῖσθαι ἀνδρείου ἐστὶ . . . ἀλλ' οὐχ ὕβριεσθαι*.*

<sup>1</sup> There can be no question that ll. 9-12, like ll. 4-8 and ll. 13 seqq., refer to Diomedes, not Geryones. It seems to me highly probable that the clause *ὅτι . . . πάμπαν* is a learned parallel which has intruded into the text of Aelius Aristides. *ὅτι* has no obvious sense where it stands; it is often found introducing comments and excerpts.

The scholiast shows no knowledge of anything but what he could find in his author's present text.

'*Ἡρακλῆς δὲ ἠδίκη ἀφελόμενος* will not be far from the sense and even the language of the marginal note. For the precise words of the Pindaric text I can make no satisfactory suggestions. The required meaning of 'resisting' in ll. 9 seq. could be obtained by taking *άντα* as *άντα*; but I doubt whether what now appears to stand at the beginning of l. 9 can represent any Greek word other than *άνδριάντα*, of which I do not see the relevance and the scansion conflicts with that of the corresponding lines.

ἴτων in l. 12 presumably represents *χημαίων* or a word of similar form and meaning. *κόρωι*: some poets call *κόρος* the progenitor, others (including Pindar himself, *Ol.* xiii 10) the progeny of *ἕβρις*. In the present passage I should have expected *ἕβρις*, but since *οὐ κόρωι* has no metrical advantage over *οὐχ ἕβρι(ε)ι* (a case, to be sure, which is not found in Pindar), I must suppose that it has an aptness which I do not grasp or that it is indifferent which is used.

11 seq. Since it looks as if there might be some difficulty in accommodating in the available space the required comparative, it may be worth saying that there are examples of a similar collocation of alternatives where an expressed comparative is dispensed with. *θάναντον . . . αἰρούμενοι ἢ βίον μετὰ δουλείας* *Lys.* 2, 62; *τεθνάναι . . . λυσιτελεῖν ἢ ζῆν ὄρωσα . . .* *Andoc.* 1, 125.

13 Presumably 'entering his yard' or whatever it may be, with a note 'Heracles (entering that) of Diomedes', but I should then have expected *τὸ τοῦ Δ.*

It is to be remarked that *ἐξελθὼν μέγα* corresponds to *-cῖν Ἡράκλειδός*, whereas *κἐλεύσε μόνον* (iii 6) corresponds to *-cῖν Ἡράκλειδός*. Correspondence of all three can be attained by writing *κελευσεν*.

14 'The way of violence', cf. *κοφίας ὁ. Παρ.* viib 15 (sic legend.) and ix 4, *εργᾶς ὁ. fr.* 180, *ἀλαθείας ὁ. Pylh.* iii 103.

15 The metre appears to require the removal of the *ν* before *λαβῶν* (see above, l. 2). It further appears to require two syllables (corresponding to *-θεος*, which, to be sure, there is no proof was not scanned as a single long) after *πεδά c*, and this requirement is also implied by the acute, which must mark either the last syllable of a barytone word followed by an enclitic or the ante-penultimate syllable of a proparoxytone word, if the penultimate syllable of a paroxytone word is regarded as being ruled out by the metre. As far as I can tell, *ἐν[α]φ[ῶ]τ[α]πιδά[ρ]c[ι]ον* would accord with the external conditions, though the four dotted letters are barely represented and *ρ* (which is at a joint) must be supposed to have vanished without leaving a trace. As for the sense, though Diodorus says (iv 15) that Heracles threw Diomedes himself to his horses, according to Apollodorus (ii 5, 8) Diomedes was killed later in an attempt to recover them, and since in Pindar's account here the events seem to have taken place at night and Diomedes is not likely to have slept in his stables, it is fair to suppose that the victim, whose mauling is described in grisly detail, was one of the grooms (*βιακάμενος τοὺς ἐπὶ ταῖς φάτναις τῶν ἵππων ὑπάρχοντας* Apollodorus).

*λαβῶν . . . πεδάριον*, cf. *μεταρσία ληφθείσα* *Eur.* *IT* 27, *λαβεῖν ἀέρδην* *Aesch.* *Agam.* 235.

16 *φάτναις ἐν λιθίνας*: *χαλκᾶς μὲν φάτνας εἶχον . . . ἀλύσει δὲ σιδηραῖς . . . ἐδεσμεύοντο* *Diod.* l.c.

17 *φρέ[ε]* seems most likely to be *φρένα*. I suppose the satisfaction of the mares is alluded to but I can offer no suitable supplement to fit the preceding letters. *μυνομ[ε]ναν* takes no account of the superscript, though otherwise tolerable, as far as I can judge.

18 *μν* with a v.l. *μν*. The same uncertainty is reflected throughout the medieval MSS. of the *Ephesiaca*. The letter before *ζον* is extremely dubious but *α* appears to be ruled out so that none of the ordinary verbs meaning 'to drag about' is suitable (nor *θοάζω*, of which Euripides in the same connexion exhibits a very peculiar use, *H.F.* 382). The best I can think of is *διέχχιζον*.

19 I see no room for doubt that *διαλευκῶν* was intended, but the accentuation is erroneous. Read *διαλεύκαν*. The word is hitherto known only from prose of a considerably later date.

22 seqq. It appears to be evident that these verses describe part of the actions of Heracles in getting the mares away, but I can contribute little to the elucidation of the detail.

[π]λεκτόν . . . χαλκόν . . . ἀλυσιωτόν seems to me an acceptable phrase for 'chains of entwined links of bronze', although *πλέκειν* seems strictly applicable only to ropes, not chains.

Diodorus (see on l. 16 above) states that the creatures were tied up with iron chains, but I do not think that this precludes the possibility that Pindar is here referring to the chains with which they were tied up. Still, it may be relevant to point out that Diodorus says that the *φάτναις* were of bronze and, though Pindar says they were of stone, they may have had metal fittings to which the above words were apt.

*ὑπερη[ε]* . . . ε must contain the verb. I have looked for something denoting 'breaking' or 'detach-

ing' but have found nothing suitable along these lines. If *χαλκός* refers to something other than the head-ropes, I do not know in what direction to look.

*τραπεζᾶν προβάτων*, 'the cattle's board'. So *Eur. H.F.* 385 calls the same animals *δοστράπεζοι*. It may well be that there is no significance in the fact that in the reference to this passage in *Eustath.* *Il.* 877, 56 (= *Pind.* fr. 316) *τράπεζαν* is found in the singular: *τὴν φάτνην αὐτῶν λέγων προβάτων τράπεζαν*. But in view of the obscurities hereabouts I call attention to it.

*δεῖ ἐρκέων*: in consonance with the uses in which *ἐρκος* is normally found, 'halters', 'stalls', the 'stables' themselves, and no doubt other things, might be thought of as possible interpretations. But I find the preposition so difficult to give an account of that I have been led to wonder whether *διερκέων* (in spite of the lection signs of the manuscript and the fact that no such word is known to exist) should not be recognized. *διερκέης* might, I suppose, mean 'having partitions'. Ancient mangers, like modern, had a separate compartment for each horse, at least according to *Veget.* *Mulom.* i 50, 4 *Gesn.*

*τε*: if I am right in rejecting the idea that this connects *δέφ[ε]* (a noun which I cannot guess) and *λεκτόν χαλκόν* and if it is impossible, as I believe it is, that another *τε* preceded *τραπεζᾶν*, I see no choice but to accept the correspondence *τε . . . δέ* (l. 24), as found in one or two other passages of Pindar, e.g. *Pylh.* xi 29 *ἵσχει γὰρ ἄλβος . . . ὁ δὲ χαμηλὰ πνέων . . . βρέμει*, *Pylh.* iv 80 *ἃ τε Μαγνήτων . . . ἀμφὶ δὲ παραδαλαί.*

24 *στερεῶν* presents another problem which I cannot solve. Though the *ρ* is doubtful, *στελεῶν*, the only noun of approximately the same form, was not originally written, though I cannot say for certain that *λ* was not written by way of correction on some other letter. But *στελεῶν* is 'axe-handle' not 'club', and, besides, Heracles was not, presumably, desirous of damaging the horses but of mastering them. This could be expressed by, e.g., *στερεῶς* or *στερεῶι βραχίονι*. Euripides in a similar context has *ψαλοῖς ἐδάμασε*, *H.F.* 381, and this might lead one to *στερεῶι στομίωι* here. I see no explanation that does not involve alteration of the transmitted text in one way or another.

26 As I find no example of adjectival *πρυμνός* accompanied by a defining genitive (unlike *ἐχχάτος*, in the case of which there present themselves examples of the type of *ἐχχάτη χθονός*, *Aesch. P.V.* 846), I take *πρυμνόν* here to be best regarded as a noun, as at *Il.* 5, 339 *πρυμνόν . . . θέναρως* and in Pindar himself, in the plural, *πρυμνοῖς ἀγορᾶς ἐπι* *Pylh.* v 93. 'Neck, butt of the head.'

27 There are sporadic examples of the mistaken spiritus asper on *δδάξ* in the medieval MSS. also (for instance, in two consecutive lines of *Ven. Marc.* 474 at *Aristoph. Vespr.* 164 seq.).

28-35 Though I can speak with no certainty, I strongly suspect that fr. 2 contains the ends of these lines and actually touches in l. 28. If this is so, they should take the following form:

	ρ. μι[ ] ὄμωσ[ε]. . . ] c'upa . [ . ] θυ. [
	πικρο[ ] . . . ] λαγεναγγε[ ] ν [
30	ζαμενε[ ] τυρανν[ ] ] δειλ[ ]
	κ[ε]. . . ] κλεχε[ ] ] ερα[ ]
	] κκαθε[ ] ] ] ΜΗ[ ]
	] μονκακ[ ] ] ] ΙCΑΝ[ ]
	] ονέ[ ] ] ] ΙΟΜΗ[ ]

If I am right, I should guess that they describe the actions of some person not yet mentioned consequent on the news of Heracles' performance. *πικροτάταν κλάγεν ἀγγελίαν*, l. 29, and *ποικίλων ἐκ λεχέων ἀπέδ[ε]λιος*, l. 31, seem to me reasonable enough conjectures to serve as an approach to the comprehension of the rest. L. 28 looks to me like a qualification of the subject of *κλάγεν*, apparently female: . . . δ' ὄμωσ εἰ[σ]ε' . . . , but for what precedes and follows I have no satisfactory suggestion to offer.

On the detail I have the following remarks to make

29 *κλάγεν*: this form of the aorist alone in Bacchylides (3 times); Pindar elsewhere has *ἐκλαξε* (*Pylh.* iv 23, *Paer.* viiia 20).

30 *τυρανν[ε]* presumably contains a reference to Diomedes, but neither *ζαμενεῖ* nor *ζαμενός* suffices to fill the available space, and *ζαμενέως* gives no clue to the case of *τύρανος*.

31 For the conjectured supplement cf. *Nem.* i 50 *ἀπεπλος ὀρούσαις ἀπὸ στρωμνᾶς* and 2442 (*Paer.* fr. 32, 14 seq. *ἀπεπλος ἐκ λεχέων νεστόκων . . . ὄρουσε*).

Col. iii 1 It was said at ii 4 n. that there might be some evidence in this column that Pindar knew of a fixed order of the 'labours'. It consists in no more than the possibilities that δ]έκατο[ν should be recognized at the end of l. 4, clearly referring to a 'labour', and that it was preceded by ένατ[ at the beginning of l. 1. But the reading ένατ[ is not verifiable and there are obvious alternatives to δ]έκατο[ν.

2 seqq. There is no doubt about the interpretation of ll. 5-7: Eurystheus sent Heracles on a mission on which Iolaus was not allowed to accompany him. Which of the 'labours' this was I should expect to find specified in the preceding verses and I believe it is there, but I cannot identify it and find considerable difficulty in regard to some of the detail.

τεταγμένον may have been separated by a stop from what follows, but I am not certain of this. The adscript επι is ambiguous. It may signify that the writer took τεταγμένον as equivalent to επιτεταγμένον or that he took the construction to be such that τεταγμένον by itself had the value expressed by ἐπι τεταγμένον . . . .

τουτά[ : if τοῦτ(ο) is to be recognized, there is a slight anomaly. Most elisions are indicated and it may be supposed that the intention was to indicate all (as is done in a considerable number of papyri containing lyrical compositions which I have examined). But the apostrophe is omitted in this piece at ii 15 and iii 10, and in my judgement τοῦτ' is inescapable here, τουτά[ι being ruled out.

Allowing for these elements of doubt, I should look on τοῦτ' ἄρ[α . . . δ]έκατο[ν, or even τοῦτ' ἄρ[α δωδ]έκατο[ν, with or without τεταγμένον, as a respectable guess at the contents of this line, the construction being an elaborate specimen of what is seen in a simple form in τὸδ' ἰκάνω ll. xiv 309. 'So on this tenth(?) (twelfth(?)) (mission) by Hera's decree the son of Sthenelus bade him go alone without assistance'; if this is not far astray, the specification should be recognizable in ll. 2 seqq. But I cannot recognize it and am puzzled by the genitive Ἡρακλέος,—there seems to be nowhere room for βία,—which seems to rule out the possibility that Heracles was the subject of ἔμολε, which I suppose is the only word that could have stood at the beginning of l. 2.

According to the mythographic accounts the tenth labour was 'Geryones', the twelfth was either 'Hesperides' or 'Cerberus' (whichever was not placed twelfth being placed eleventh). I see nothing in ll. 2 seqq. particularly to suggest any of these.

I should perhaps mention that I have considered ἑκατο[ν at the end of l. 4, since Pindar is said to have given Cerberus a hundred heads (fr. 249). But if δωδ]έκατο[ν is rejected, there is no special reason to consider Cerberus at all.

6 seqq. I have not found recorded elsewhere that Iolaus was prohibited from accompanying Heracles on any of his expeditions or that he made Amphitryon's grave.

Pindar himself says, *Pylh.* ix 81 seqq., that Iolaus was buried in Amphitryon's tomb: κρύψαν ἔνερθ' ὑπὸ γᾶν διφρηλάτα Ἀμφιτρύωνος κάματι (cf. schol. *Ol.* ix 98), but there was a view that this was a cenotaph, schol. *Nem.* iv 20 τὸ τοῦ Ἀμφιτρύωνος μνημα, ἔνθα φασι καὶ τὸν Ἰόλαον κεκενοταφῆσθαι, τὸ γὰρ κατ' ἀλήθειαν αὐτοῦ μνημα ἐν Σαρδοῖ εἶναι. I should have supposed the note against l. 10 (which seems to guarantee the articulation ἐπὶ θήκαι against, e.g., οὐδε]μᾶι δ' ἐπιθήκαι) to refer to this but for the alteration of κεκε[ to κεκη[.

11 καλλικέρᾱς mg. -ρωσ: Bacchylides has καλλικέραν δάμαλιν xix 24, ὑψικέραν (-κέρᾱν pap.) βοῦν xvi 22 ( ) (ὑψικέρατα πέτραν Pind. fr. 325 with Aristoph. *Nub.* 595; πυργοκέρατα Bacch. fr. 39), but Pindar himself χρυσόκερων ἔλαφον θήλειαν *Ol.* iii 29 seqq., and this is the more commonly found formation.

It does not seem particularly probable that at this point there was a mention of the Cerynean hind, but I cannot follow the narration.

12 ]άδις: an adverb of the form of χαμάδις.

Fr. 2

]θψ[

]γ [

] [

]δειλ[

5 ]צרד[

]MH. I

]ICAN. I

]OMH. I

Fr. 5

]θ[

].ε[

Fr. 6

].φ[

]ές[

] [

Fr. 2 1 Against the right-hand side of the upper part of ψ the lower end of a stroke ascending to right, but this, as well as the upper part of ψ, is on the underlayer and the ink may be deceptive 6 seq. *arg.* 1 . . ., perhaps a single letter π is most likely, but I cannot rule out γφ, γω 2 ], the right-hand arc of a circle with a short tail descending from about the middle; if ω, anomalous

Fr. 3

]μέν[

Fr. 4

]πε[

Fr. 8

]. . πτ.[

].έγα[

]γπ[

].ωι [

5 ][[γοις]] [

]. [

Fr. 8 2 ], perhaps a cancelled λ 3 For π perhaps η 4 ], the right-hand end of a cross-stroke as of γ 6 Elongated dot above the line

Fr. 6 1 ], the lower right-hand arc of a circle, e.g. ο, ω 2 ], the left-hand arc of a circle, c or o suggested

Fr. 7

]. . . [

]οιαβιάτ' αμ[

]χερίτεκρη[

]οιονορμᾶ[

5 ]νδρίος . λ . [

]ονέχ[ . ]ν[

Fr. 7 5 ], the top of a circle? Before λ the lower left-hand arc of a circle, after λ the middle left-hand arc of a circle

Fr. 9

]. [

]. π . [

]ελά[

]]λ]]λ . [

Fr. 9 1 The base of a circle 2 Touching the right-hand corner of π the lower left-hand arc of a circle belonging to an interlinear letter 4 ], an upright inclining slightly to right

## Fr. 10

]εεον. [  
 ]θυκαϊα. [  
 ]νάρ[ ]·? [  
 ]ωψ[  
 5 ]κμ[  
 ]τᾶν[  
 ]' [

Fr. 10 2 α. look like an insertion, α being smaller than the other letters and unlike the other α's, but room must have been left for it  
 .[, the left-hand part of θ or perhaps ε 3  
 ].[, perhaps ρᾶ but apparently not part of the text 6 Or ]ν?

## Fr. 13

]ωρ. [  
 ]πιβῶ[  
 ].ώικ[  
 ]κ. [

Fr. 13 2 Of τ only the right-hand stroke, η possible 3 ], an upright 4 .[, the upper left-hand arc of a circle

## Fr. 11

]νᾶ<sup>-θ</sup>[  
 ]c. [  
 ]εος[

## Fr. 12

]ν [  
 ].λακαϊ. [  
 ]οικ [  
 ]ολλον. [  
 5 ].[.]ψ[

Fr. 12 2 ], the lower end of a stroke descending from left, α or λ .[, the lower left-hand part of a circle, ε rather more probable than ο or c 5 ].[, the top right-hand part of a circle ]ν[, or ].ι[; there are traces of a note to right

## Fr. 14

]δη[  
 ]ύτε. [  
 ].τᾶ[  
 ]. [

Fr. 14 2 .[, traces suggesting an upright 3 To right of α traces of ink not suggesting a stop but perhaps compatible with it

2451. COMMENTARY ON PINDAR, *Isthmians*, etc.

Among the following fragments there can be identified with certainty parts of a commentary on extant *Isthmians* of Pindar (A frs. 1-4). There are reasonable grounds for recognizing in B fr. 14 another part of the same commentary on an *Isthmian* which has not survived, like others of which the loss was already known. B fr. 17 contains part of a commentary on an ὠκυφορικόν, which I suppose, since I see no obviously more appropriate place for it in the arrangement in seventeen books of Pindar's works, might have been appended to the *Isthmians* with no greater incongruity than *Nemean xi* to the *Nemeans*. I have identified nothing else of Pindar's; but that the scraps may be spread over a wide field is perhaps indicated by the contents of B fr. 1. These come, to all appearances, from a *Life* of Pindar and I should judge that it is less likely that this would be prefixed to a commentary on the *Isthmians* alone than to one on all four books of epinicians or something of even greater compass. A consideration of the writing tends to confirm this view (see below).

To judge by the best-preserved piece, A fr. 1, this commentary has no particular resemblance to any component of the extant collection of scholia. In one or two places (e.g. col. ii 1 seq., 18 seqq., 28 seq.) it contains information not to be found elsewhere. Its value as an interpretation of the poetical text does not appear to be high, and in the pieces B 14-17, where the poems are otherwise unknown and even a poor interpretation might be helpful, it is too discontinuous to throw very much light on the lemmata it preserves.

The text of the commentary is written, in the broad columns which are a common feature of this kind of composition, in a cursive of the first or early second century on the back of what appears, where it is continuous enough to make out, to be an official account book of about the middle of the first century. Though there are considerable variations in its appearance, arising from differences in thickness of stroke and size of letter, there is, as well as I can judge, no change, certainly no reversal, in the degree of cursiveness between A frs. 1, 2, 3, 4, B fr. 14, which must be presumed to have occupied successive places in the roll, nor for that matter between B frs. 14 and 9, 10, 11, 12, 13, 15, 16, 17, of which the succession is indeterminable. B fr. 1, on the other hand, is very much less cursive than A fr. 1 i and since, if it contained a *Life* prefixed to the *Isthmians*, it could hardly be more than the width of a column away, the natural conclusion is that more than that space must have intervened and, if any space, then at least enough to accommodate one whole section of those into which





- i 9 seqq., ii Commentary on *Isthm.* i.  
 9 seq. What is lost will have contained something like τὴν ὠιδὴν ταύτην ἔγραψεν Ἡροδότου . . .  
 Ἰσθμια νικήσαντι ἱπποῖσι; probably Ἡροδότου Θηβαίων, though the extant commentary says, 'Some write Ὀρχομενίω'.
- 11 seqq. Too much is lost and there was evidently too little resemblance to the extant commentary to make any attempt at reconstruction advisable. I confine myself to a few obvious supplements and annotations.
- 11 I suppose refers to l. 6 ὦ Ἀπολλωνιάς.
- 12 πῆραιτεῖται: Pindar 'asks to be excused', perhaps corresponding to *εγγυῶνα παρακαλῶν* κτλ. inscr. b.
- 14 seq. ὑπὸ χρεῖται ὕστερον and perhaps *παρημελημένον*, cf. schol. 6a, 9b.
- 17 seq. *Isthm.* i 5 seq.
- 19 seqq. i 1. Something like schol. 1a; 'he has transferred to the city the epithet appropriate to the heroine'.
- 21 seqq. i 1-3. L. 22 gives the width of the column, 37 letters; l. 18 probably does the same.
- 24 i 4. I must remark that this commentary confirms ἐν αἰ (as I should expect, since I believe that the ἐν αἰ of Herwerden and Wilamowitz is a solecism).
- 25 Ἀπόλλωνα. The aorist is puzzling. The extant scholia would lead me to expect the future.
- 26 i 9 νῆσο<c> presumably refers to Κέως. I do not see how it is to be decided whether the next line corresponds to (schol. 9b) τῆι ἐκατέρωθεν περιρρομένηι θαλάσσει, of Ceos, or to τὴν . . . ὑπὸ θαλάσσει περιρρομένην τοῦ Ἰσθμοῦ ἕξοχῆν.
- 28 i 10 seq.
- 28 seqq. It is clear that there is at least a partial correspondence of sense with schol. 11 but it is impossible to be certain with which part, except that ἵνα ἦ τὸ ἐξώπασεν ἀντι τοῦ ὤπασεν is recognizable as what schol. 11 ascribes to οἱ Ἀριστάρχειοι.
- 31 i 12 seq.
- 31 seq. ἐν [αἰ schol. 13.
- 32 i 13.
- 33 Schol. 15a contains *κυλληπτικός*, schol. 15b *πληθυντικῶι*. I cannot verify correspondence with either (or neither) of these.
- Col. ii To judge by the lines where the letters can be counted this column was rather wider than col. i.
- 1 *Isthm.* i 33 That a horse-race was held at Onchestus had been inferred from Pind. *Parth.* ii (fr. 94b) 46, but the extant commentary has nothing to correspond with what we find here and I have got no light from Hom. *hy.* iii 231 seqq. I should have expected ἀγομένου γὰρ ἐκεῖ τῶι Ποσειδῶνι ἀγῶνος ὁ Ἡρόδοτος ἄρματι ἐνίκησεν or something of this kind, but ἀγῶνος does not seem to have been written, and whatever the precise word between Ἡρόδοτος and ἐνίκησεν its apparently genitival form is incongruous. This last difficulty persists, though the others may be removed by postulating Ὁ. ἄ. ἀγομένου. καὶ [ἐκεῖ γὰρ ἄγεται τῶι Ποσειδῶνι ἀγῶν, [δ']ν ὁ Ἡ. . . ἐνέικησεν or something not much different.
- 2 seq. i 33 By its interpretation this commentary seems to imply that it construes 'wrapping song round the beaches'; the extant commentary, on the other hand, says *θεραπεύων τὸν ὕμνον τουτέστιν ἐπιμελείας καὶ σπουδῆς ἀξίων*. The second is certainly more in accordance with the usual employment of *περιτέλλειν*. In fact I find no parallel to *αἰόνεσσι περιτέλλων αἰοιδῶν* in the sense *αἰόνας περιτέλλων αἰοιδῶν*.
- 3 seq. i 34 The copyist has forgotten to write a paragraphus below the beginning of this line.
- 5 Cf. schol. 44b.
- 5 seqq. ὁ | γὰρ Ἀσωπόδαρος ἐκπεσὼν ὑπὸ Θηβαίων seems to have been intended. Then no doubt [ἐν Ὀρχομενίω] κατώκησεν. Cf. schol. 52a.
- 8 i 40.
- 8 seq. Apparently to the effect: λέγει ἐάν τις] πονήσῃται προμήθειαν φέρειν, not a very helpful utterance.
- 9 seqq. i 41-45 (omitting ἀμφοτέρων, l. 42). The comment seems to be: εἰ δὲ ἡ ἀρετὴ κατάκειται κατὰ πάντα τρόπον δαπάναις τε καὶ πόνοις δει τοῖς εὐροῦσι τὸν μέγαν κόμπον μὴ φθονεῖν ἀλλὰ ὑμνεῖν. This takes

no note of the variants preserved by the extant commentary, ἀρετῆι (Aristarchus) and ἀρεταί, and does not exactly correspond to any of that commentary's interpretations. It makes no attempt to account for μιν. Cf. schol. 58b, 60.

14 seq. i 45 seq.

16 seqq. ἐπεὶ ἡ δωρεὰ τοῦ σοφοῦ ἀνδρὸς κούφη ἐστὶν καὶ ὀλιγή. ἀντὶ γὰρ πολλῶν κόπων εἰπὼν ἀγαθὸν ἔπος κοινὸν ἀγαθὸν ὠρθώσεν ὀλημὶ τῆι πατρίδι. This commits itself to even less than the extant scholia, one of which interprets *σοφός* as ὁ τοῖς ἀγαθοῖς ἐπαινῶν (schol. 61a), another ἔπος εἰπόντ' ἀγαθὸν as ἐπαινέσαντα (schol. 61b), a third κοινὸν καλὸν as ἔπαινον (schol. 61c).

18 i 48 -λογ- for -λοχ- also at Plut. *Pyth.* or. 406 C, (though not at *tranq. an.* 473 A). The first interpretation of the word corresponds to the only one given by schol. 67, and obviously fowlers are more likely associates of farmers and sailors than diviners, the third interpretation offered here. I have found nothing elsewhere which enables me to supply the missing second.

20 i 48 Cf. schol. 67 Χρύσιππος τὸν ἔμπορον Δίδυμος δὲ τὸν ἀλιέα φησί.

22 seq. i 49 *κυν-* or possibly *ἐν-τόνωσ*; cf. schol. 69a, b.

23 i 53 θ' I suppose for Θῆβαι or Θηβαῖοι in some case; the sense presumably as in schol. 77.

24 i 55.

24 seqq. I do not much doubt that what was said was: *παῖδας* is incorrect (κακῶς i. q. *καταχρηστικῶς*, schol. 79a), for there is no ἀγῶν in Thebes ἐπὶ Ἰφικλεί καὶ Ἡρακλεί but ἐπὶ Ἰολάωι (i.e. Amphitryon's grandson) καὶ Ἡρακλεί. What follows must have meant τοῦτον δὲ τὸν ἀγῶνα ὁ Ἡρόδοτος ἐνίκησεν, but I cannot make this out of the ink.

27 i 56.

27 seq. τῆδ' Ὀρχομενόν to be supplied from schol. 79c. The ἀγῶν celebrated there was the *Μινύεια*, as we learn from schol. 11c.

28 seq. If the paragraphus under *ωσ* is not a mistake, a lemma must have occupied the end of l. 28. There can have been very little room for it, but *εὐ||β]οιαν* would have been acceptable, if it were not that the first visible letter of l. 29 is represented by ink that is irreconcilable with *ο*. If *μ||ν]μαν* (cf. *Ol.* xiv 19) is postulated, the paragraphus must be supposed wrong. I do not know that Ἐκατόμβοια (-βαιο) in honour of Hera are attested for Orchomenus (as for Argos and Aegina); for Euboea *Βασιλεια* in honour of Hades are reported by schol. 81d on the authority of Chrysippus (cf. schol. 11c).

29 seq. i 58 *ὡσ καὶ Πρωτεσιλάου ἐν Φυλάκῃ* and *ἀγόμενος ὃν ὁ Ἡρόδοτος ἐνίκησεν* are perhaps recognizable by comparison with schol. 83, but I cannot restore the exact form of the sentence. I should have expected a genitive absolute, but *α|γ]ωνος* was not written.

31 *interl.* i 60 [εξ]ειπεν presumably an error, not a genuinely preserved example of the Doric infinitive, which is no more metrically guaranteed here than in the other two or three places (e.g. *Ol.* i 3) where it is offered by the MS. tradition.

31 i 62 βαρυ for βραχυ a scribal error.



Fr. 4 (a), (b) Though there is still no doubt about the identity of the hand, the writing has reverted from that of fr. 3 (a), (b) to something much more nearly resembling fr. 1 ii

(a) i 2 ]... the lower part of a stroke rising to right from below the line, followed by τ or possibly λ 5 ], a stroke rising to right, perhaps ω After ι possibly ρε ιι ], perhaps the right-hand edge of a loop as of ρ υ anomalous, but I think likelier than any alternative consisting of two letters

(b) 2 ], the right-hand stroke of ω or perhaps of ν 3 α.], a loop; α, θ, and other possibilities 5 ], a thick stroke rising slightly to right After ν a trace below the line and above it apparently a suspended letter, confused with the tail of φ

Fr. 4 (a) i On *Isthm.* vi.

The first certainly recognizable correspondence of commentary and Pindaric text is in l. 6, where ἡρέθεισεν interprets l. 50 ἐκνήξεν χάρις. From here it is easy to recognize l. 59 ἐν βραχί]στοις, l. 63 Ψαλυχα[δᾶν, l. 72 ἀνδ]ρ' ἐν ἀθληταίειν, which shows that the comment was summary and compressed. But can it have been so much so that ll. 4 seq. παιδ]α τὸν νεώτε[ρον correspond to l. 6 ὀπλοτάτου and ll. 5 seqq. Κ]ώων ἀναιρε[ to l. 31 πέφηνεν . . . Μερόπων ?

6 For ἡρέθεισεν the extant scholia have διεκίνησεν and ἐκέντρισεν.

7 seq. οἱ γ(άρ) | Ἀργεῖοι σύντομοι] or the like, from the corresponding extant scholia.

13 Possibly Ναξία]ν ἀν(τι τοῦ) Κ[ρητικῆν, but not verifiable.

(a) ii 1 seq. Presumably the end of the commentary on *Isthm.* vii.

4 seq. The heading of the commentary on *Isthm.* viii, which is treated as being in honour of Nicocles, the dead uncle of Kleandros, as well as of Kleandros himself.

6 Κλεά]νδρωι, beginning of first lemma. Alined with the heading.

(b) On *Isthm.* viii.

I can recognize nothing for certain except the lemma in l. 1 καίπερ [ἀχνύμενος and in l. 4 ὑπ]έρ κεφαλα[ς corresponding to ll. 5 and 9 respectively. If ταντ[ was written in l. 6, some case or derivative of Τάνταλος, l. 10, is obviously a likelihood.

## B. COMMENTARY ON PINDAR. UNIDENTIFIED TEXTS

### Fr. 1

].[ ]].[ ]].[  
]χαμαιλεω[  
]κωρακνυ[  
]τομμενα[

Fr. 1 2 seq. Correspond to the passage near the beginning of the Ambrosian *Life*: ὡς Χαμαιλέων . . . περὶ τὸν Ἐλικῶνα θηρώοντα and therefore presumably themselves from a *Life*.

### Fr. 2

]λψ[  
].ερο[.]υτρε[  
]ημλλη[  
]τεκειν[  
5 ]υσιααυ[  
].τεκαι[  
]ριςτοξε[  
]μνασκα[  
].ονδεα[  
10 ].φασινδ[  
].μενης[  
].[ο]νμε[  
]ηθη[.  
]ικκ[

Fr. 2 2 ], the right-hand end of a cross-bar, as of γ ο[ might be the loop of α 5 ], a curved stroke perhaps compatible with the upper right-hand side of θ, but rather high for this 6 ], a very short upright at mid-letter ], a dot at mid-letter, perhaps the left-hand end of a cross-stroke 7 ], a trace compatible with the foot of an upright 9 ], either η or ι, e.g. α ιι ], a thick concave upright, perhaps ω ι3 ], the lower part of a stroke rising to right

Fr. 2 7 The name Ἀριστόξενος occurs neither in the text of Pindar nor in the extant scholia. No adjective ἀριστόξενος is recorded. The letters ]ριστοξε[ might theoretically be otherwise articulated.

8 If Μ]ινάας, there is a mention of Μινύαι in schol. *Ol.* iv 29, a correspondence with which I cannot absolutely rule out. Mentions of Μινύαι, Μινύας in schol. *Ol.* xiv, *Pyth.* iv have no appearance of corresponding, that in schol. *Isthm.* i 79 is provided for by A fr. 1 (a) ii 27 seqq., with which this fragment can have no connexion.

### Fr. 3

.].ε[  
]ασημ[  
].ιφαν[  
]υχυνπ[  
5 ]ηλωι[  
]νησι[.]

Fr. 3 Apparently from the same neighbourhood as fr. 2 and perhaps vertically below it, at an indeterminable interval, in the same column 2 ], perhaps the left-hand loop of φ 3 ], a dot level with the tops of the letters 4 ], the

lower part of a stroke rising to right 5 .[, the lower part of a stroke rising to right 6 .[, perhaps three letters, in which case the first would be o, the second represented by an almost horizontal stroke, just off the line, tapering from left to right, the third by the lower part of an upright descending below the line

Fr. 4

. . .  
]. . [  
]. ηι . [  
]. μα [  
] ενοι [  
5 ] καν . [  
] ηλα [  
] [  
]. εν . [  
. . .

**Fr. 4** Resembles fr. 2 and 3 on both sides but the lines are closer together and the writing more cursive

2 ], the right-hand end of a cross-stroke as of γ .[, an angle off the line, perhaps δ 5 .[, perhaps the left-hand parts of a disjointed μ, but anomalous 8 ], resembles some υs, but may be the left-hand side of ε, c, or π

Fr. 5

. . .  
]. υτη . [  
] νοιδ' [  
] ηρων [  
] εμν . [  
5 ] κατ . [  
]. [  
. . .

**Fr. 5** 1 ], the lower part of a stroke descending from left; α, λ, μ possible .[, the start of a stroke rising to right 4 ], an upright; η not verifiable 5 ], the lower left-hand arc of a circle with a horizontal stroke going to right from its upper end; ε not particularly suggested

Fr. 6

. . .  
]  
].  
].  
]. ε  
5 ] c  
].  
. . .

**Fr. 6** 3 ], an upright 4 ], the right-hand end of a cross-stroke touching the middle of ε 6 ], perhaps the upper right-hand side of the loop of ρ

Fr. 7

(a) . . .  
]. . [  
] ακα [  
]. . να . [ . ] . [  
] θρωπ[ . ] ις [  
5 ] περιτον[  
] θ[ . ] ιανικ[  
] αυτηη[  
] η . ους θ . [  
(b) . . .  
] τη[  
] αιτιαν[  
] μην . [  
] σαν[  
. . .

**Fr. 7** (a), (b). I think there is not much doubt that (b) continues (a) downwards, standing under its right-hand side, but I cannot determine the interval between them

(a) 3 ]. . , the start of a stroke rising to right from below the line followed by a trace on the line; perhaps only one letter After α an upright sloping to right with a trace to right of its tip, perhaps λ, τ, or γ 6 Of θ only a loop, open to right, on the line, with a dot to left of its top ], a ligature as of α, ε. Alternatively ]θμ may be possible and no letter missing 8 After η, itself anomalous, perhaps κ or μ, but either anomalous

(b) 3 ]. , the lower part of a stroke rising to right

**Fr. 7** (a) 6 This line cannot contain part of the supplement of A fr. 1 (a) i 10.





Fr. 14 2 I am not sure whether ] $\nu$  might not be possible for ] $\omega$ . Between  $\nu$  and  $\mu$  presumably  $\circ$ , but this not suggested by the two traces which remain. The last three letters are on a detached scrap, which may not actually touch as shown. [ , a stroke rising to right in a convex curve to touch the middle part of an upright 3 . . . [ , the lower end of a stroke rising, from well below the line, to right, e.g.  $\chi$ , followed by the upper part of an upright and an upright 4  $\phi$  [anomalous but I see nothing likelier 5 Between  $\nu$  and  $\iota$  the left-hand end of a horizontal stroke touching  $\nu$  and the middle of a stroke rising to right 7 ] , the right-hand end of a horizontal stroke touching  $\omega$  at the bottom  $\iota$  [ , a stroke ascending to right; if  $\mu$ , no letter need be missing before  $\epsilon$  Between  $\tau$  and  $\tau$  a loop on the line and a dot above and to right of it;  $\nu$  acceptable [ , perhaps parts of two letters 10 Between  $\eta$  and  $\alpha$  a sinuous short upright; presumably the 'separator', usually, as in l. 7, written in two pieces 11 ] . , possibly the right-hand tips of the branches of  $\kappa$  ] .  $\iota$  , a ligatured letter, perhaps  $\epsilon$  12  $\lambda$  ] .  $\eta$  , of  $\lambda$  only the lower part of the left-hand stroke, of  $\eta$  only the tail Between  $\nu$  and  $\epsilon$  a sign consisting of a small loop, open to right, on the line and a short upright above it; as these are on different scraps there may be an error (though it cannot be great) in their relative position as it now appears 13 Between  $\eta$  and  $\tau$  the natural reading would be  $\epsilon$  [ . ] but a ligatured  $\alpha$  is perhaps acceptable 14 ] . . . [ ,  $\epsilon\tau\alpha$  or  $\sigma\tau\alpha$  one possibility ] . . . [ , ] $\nu\mu\pi\sigma$  [ appears to be a possible interpretation 15  $\tau$  [ ,  $\tau$  is ligatured to a slightly convex upright 16 ] . , a horizontal stroke just off the line,  $\mu$  acceptable though not usually written with such an extension  $\nu$  and perhaps  $\epsilon$  converted *currente calamo* from something else ( $\lambda$ ) 18 Between  $\epsilon$  and  $\nu$  perhaps  $\circ$  may be read but this leaves some ink between it and  $\epsilon$  unaccounted for 19 ] . ,  $\alpha$  or  $\epsilon$  is possible but some other ligatured letter could be substituted 20 Perhaps  $\tau\alpha\varsigma$ : but there remain only two dots to represent the last letter and they do not appear to suit  $\varsigma$  [ , a tall stroke rising to right;  $\varsigma$  not particularly suggested 22 ] . [ , a stroke rising to right followed by a dot on the line and the lower end of a stroke descending a little below the line 23 ] . , a short upright with a slight slant to right  $\alpha$  . ,  $\tau\alpha\rho$  suggested but there are other plausible alternatives 24  $\tau$  is ligatured to what seems to be an upright turned over to right at the top Between  $\iota$  and  $\theta$  I think  $\omega\eta\varsigma$  could be read, but  $\omega$  is represented only by part of the base and the tip of the right-hand upright and  $\nu$  is abnormally shallow After  $\theta$  an angle as of the top of  $\lambda$  or the left-hand side of  $\mu$ ; if  $\mu\sigma$ , no other letter is wanted 25 ] . . , the first letter, represented by the upper part of a tall upright, swinging to left at the lower end, would be naturally taken as  $\phi$ , but this leaves a dot to its right, slightly higher than mid-letter, unaccounted for;  $\phi\alpha$  may be possible, though rather crushed 27 seqq. Slightly smaller than the preceding 28 ] . , the right-hand end of a cross-stroke level with the tops of the letters 29 ] . , a stroke descending from left I cannot recognize  $\alpha\iota\delta\upsilon\sigma\iota$ , though I cannot doubt it was meant 30  $\rho\omicron\nu$ ,  $\rho$  written on another letter, possibly  $\varsigma$  31  $\varsigma\epsilon\iota\varsigma$ , I am not sure that any letter is intended between  $\epsilon\epsilon$  and  $\varsigma$ ; if  $\iota$ , it is abnormally written, if  $\eta$  (to which there is another objection), even more so

Fr. 14 Col. i 2 The only epinician of Pindar (or Bacchylides) so far known in honour of a Megarian.

2 seqq. I should suppose that there must be some relation between  $\nu$ ,  $\mu\epsilon\nu$  [ here and  $\nu\omicron\mu\epsilon\nu\epsilon$  in l. 11 but I can contribute nothing to the understanding of the substance of ll. 4 seqq. Pelops was not connected with the founding of the Isthmia and his only relevant connexion with Paris seems to be that his descendants destroyed Troy, the destruction of which is mentioned in l. 13 below.

4  $\pi(\alpha\rho\alpha)\phi\acute{\epsilon}\rho\epsilon\iota$  'adduces', of the poet (for which I believe *παραλαμβάνειν* is much more commonly used in the extant scholia) or of a commentator (for which *παρτίθεσθαι* seems to be the usual word) ?

5 'was instituted by the efforts of Pelops' ?

6 seqq. As a very long shot I suggest that Callimachus is quoted as having said in the second book of the *Αίτια* that somebody begat somebody in the likeness of so-and-so (or, of a such-and-such). But there is no guarantee that the two lines contain the same sentence.

7 *εὐρυγγες* κτλ. must be a lemma but it is hard to see the grammar of it.  $\mu$  [ , if rightly recognized, might be  $\acute{\mu}$ , i.e.  $\mu(\epsilon\nu)$ , but *ποιμ(εν)ε* (apart from the fact that it leaves an incomprehensible *εὐρυγγε*) was not written.

8 seqq. A welcome oasis of comparative intelligibility. The sense is: 'It was night and Paris <was playing the flute?>, his flocks having gone to sleep, and Hermes <brought the three goddesses

to Ida> for his judgement'. The detail, that it was night, is I think new. The story is known from Apollodorus *Epit.* iii 2 (Hyg. 92, schol. Lycoph. 93).

$\eta$  δὲ διάνοια', as here, schol. *Ol.* iv 7.  $\eta$  δὲ δὴ διάνοια οὕτως ἔχει' (cf. *ὄλον τὸ διήγημα τοῦτο*, l. 3 above) schol. *Ol.* ii 68, and similar phrases elsewhere in the Pindar scholia.

]  $\nu\omicron\mu\alpha\iota\varsigma$ :  $\nu\omicron$  (.  $\eta\varsigma$  might be preferred as a reading but I could then give no account of the sign or signs between  $\omicron$  and  $\eta$ . If  $\epsilon\eta\omicron\mu\alpha\iota\varsigma$ , I presume of the sound of the *εὐρυγγες* as in *Il.* x 13.

I think there is not room for  $\theta\epsilon\epsilon\delta\epsilon\iota\eta\gamma\alpha$  κρήνη<ι>, but there is no doubt about the sense required.

10 *ἀκακᾶ* is quoted as a Pindaric word, with the meaning *ἡσυχᾶς*, by Eustathius in his *πρόλογος* (iii 294 Dr.) and has been assigned, like other words there adduced, to the *Isthmians* (fr. 28). [*ἀκακᾶ* Cratinus 126. I see no reason for accepting *ἀκακᾶ* from the *παράδοσις* of Eustathius].

What follows, which may certainly be recognized as τὸν μηδὲν κακὸν ποιοῦντα, would be mysterious, if Eustathius had not added (ibid.) *ὄθεν ἴσωσ και ὁ παρ' Ὀμήρωι ἀκάκητα*, for this is the regular interpretation of that Homeric epithet of Hermes, cf. Apollon. lex. Hom., schol. *Il.* xvi 185, Hesych. in v. (where correct *ἄξιος το αἰτίος*). Presumably, therefore, something like: 'him who does no harm' <Homer calls *ἀκάκητα*, whence perhaps *ἀκακᾶ* is derived>.

11 I suppose something like *νόμεινε δ' ἐριεφάραγου βουλᾶι πατρόε*, Paris was pasturing his flocks by the design of Zeus.

*ἐριεφάραρος*, like *ἀκακᾶ*, is quoted as Pindaric by Eustathius in his *πρόλογος* (iii 291 Dr.) and has been assigned to the *Isthmians* for the same reason. (It is also Bacchylidean, v. 20).

12 *Ἐλ[λ]η[σ]π[ον]τρον* and *Εὐξ<ε>μ[* appear probable, but I can give no account of the sign between them.

13  $\kappa(\alpha\iota)$  τῶι δεκάτῳι [ἔ]τει πορθή<ε>ι τὴν Ἰλιῶν presumably of Agamemnon.

14 seqq. Possibly a note on the equivalence of or difference between *Ὀλυμπιος* and *οὐρανός*.

15 seqq. The likeliest guess I should judge to be *ἀλλ' ἦ μακρότερον*, 'but truly too long', but I cannot see that a question could be ruled out.

*Μοῖτ'*, *ἀνέγειρέ με*—the imperative, not the indicative, seems to be implied by the comment, though I cannot make sure of this—would incline one to suppose that the word after *μακρότερον* must be *καθειδ[ον]τα*, but I can neither make this out of the signs nor relate it to the parts of a ship mentioned in ll. 17 and 19.

*κατηγορίαν εἰνα[σ]θ*, supply *ποιεῖται* or the like, 'he (i.e. the poet) blames himself'—for what? Again I should have guessed 'for sleeping too long'. Cf. Schol. *Pyth.* x 79b *ἐπιτιμᾶι εἰναῶι δ Π.*, xi 58b.

Two alternative guesses have occurred to me, which I mention, though I have not been able to make any progress along the lines they suggest: that *καθετ-* is a plumb-line (or possibly a fishing-line), which the poet reproaches himself for letting out too far, or that he reproaches himself for 'having made the beak of the ship too long', *μακρότερον . . . ἐπο[ί]ησα, -σε . . . τοῦ δέον[τ]ος*. Either would mean 'spending too long over the introduction of his poem'. But *ἀνέγειρε* could hardly mean 'make me aware' of my mistake, and there is still no explanation of the reference to the deck.

*τὸ ἔμβολον τῆς νεώε*: in *Pyth.* iv 191 anchors are hung *ἐμβόλου ὑπερθεν*, where the scholiast explains *ἐμβόλου* by *τοῦ ξύλου εἰς ὃ ἀναδεσμοῦσι τὴν ἀγκυραν*. I doubt this and suppose that there as elsewhere *ἐμβολον* (or *ἐμβολος*) means a pointed projecting forepart outside the hull (metaphorically of a projecting piece of land, *Ol.* vii 18 seq.). But what relation this can have to the word explained by *ἔφ' οὐ ἔστηκότεις ναυμαχοῦσι* (with negligible variations Hesychius' interpretation of *καταστρώματα* 'deck'), necessarily an inboard part of the ship, I cannot guess. (*ἀπ' ἐμβόλου . . . πρὸς κυβερνήτην* Hippon. fr. 49, which might at first sight be taken to imply that there was an inboard part of the ship called *ἐμβολον* (-ος), need mean no more than our 'from stem to stern', the whole length of the ship.)

] *τερον*: it is tempting to recognize *μακρότερον* again.

20 *ἀπὸ Πίσης δντ*: I suppose most naturally taken as 'being (a) Pisatan'. I do not see what this is doing here, but there is a certain congruence with the mention of Pelops in ll. 4 seqq.

20 seqq. The metaphor from archery is a favourite of Pindar's. Two parallels may be adduced, which contain most of the words found in this place: *ἐλπομαι . . . σκοποῦ ἄντα τυχεῖν ἄτ' ἀπὸ τόξου εἰς Νεμ.* vi 26 seqq., to which may be annexed a similar passage, in which the javelin takes the place of the arrow: *ἐμὲ δ' εὐθὺν ἀκόντων ἰέντα ῥόμβον παρὰ σκοπὸν οὐ χρῆ τὰ πολλὰ βέλεα καρτύνειν χερσῶν* *Ol.* xiii 93 seqq.







12 ἡ διάνοια τὸ τῶν κτλ. In the extant scholia similar asyndetic phrases, ὁ νοῦς *Ol.* 1184a, τὸ καφέε· *ibid.* 44a, et simm., but they are not the common form of introduction.

13 ἦ[εκ]ταρέ[α]ς?

14 ]χεοι ἦ[εν]όμ(εν)οι is a likely guess. The rarity of common nouns or adjectives ending in -χεοι might make the occurrence here a hopeful clue, if the possibility of an antistoechic spelling did not somewhat diminish its value.

(c) 4 φροντίδες interpreted ἐλπίδες?

6 ταύτης ὦν τῆς ἡλικίας.

## Fr. 17

Traces of c. 10 ll.

].[.]ν[  
 ] :ωσοτ[  
 ].οιςχιμαζ[  
 ].ρεστωνδιοε[  
 5 ].[.]ελενης.[.] [ ]  
 ].αιωι ωσχο.[  
 ]μοικακωε.[  
 ].μονικουφ.[  
 ]νδαρωιτη[  
 10 ]ιδημωι[  
 ]δος.[.]...]ει.ρον[.]εχη[  
 ].'.ο.ι.ελληλαταιδυο[  
 ]ρατωαεγδ'του[.]ντης.[  
 ]ωτον πεποιηκ[.]ναι.του[  
 15 ]επεμποντοκή [.]ε[.]εντ[  
 ].ωνερισταεεθητακαλλαφ[  
 ]ωα.τακκυ[.]τερονα[  
 ].[.]νεορτην.[  
 ]του.[ ]μοσατρ[  
 20 ].[.]κεφ[.]λ[ ]αυτ[  
 ]ιδ[.]κτοιφ[ ]].[  
 ].ητη.αρ[  
 ].ε[  
 ]δ[  
 25 ]α.[

Fr. 17 Before the line numbered 1 in the transcript there are inconsiderable remains of some ten more to what may be the top of the column, though, since the surface is stripped, it is not possible to be sure of this

3 ], the right-hand end of a cross-stroke touching the top of ο 4 ], a stroke rising from left and ligatured to ρ 5 ], ε, the top of a circle ], a dot on the line 6 ], the lower part of an upright descending below the line 8 ], the top and bottom of an upright followed by what is naturally read as ο ], the lower part of an upright descending below the line 11 ε. ], αιτ or ε[.]τ is one possibility Between ι and ρ a headless upright 12 ], the right-hand end of a cross-stroke ligatured to the top of ι Between ι and ε an upright followed at an interval by the lower part of an upright descending into the next line 14 After αι what most resembles the back of ε, though abnormal for this hand, followed by a stroke rising to right into the left-hand stroke of τ

Fr. 17 3 seqq. As long shots, incapable of verification, I offer τοῖς χ(ε)μαζομένοις, ἀστέρες, and τῶν Διοσκουρών, Ἑλένης. For the verbal similarity compare schol. Eur. *Or.* 1637 ὅτι καὶ ἡ Ἑλένη τοῖς χειμαζομένοις κατὰ θάλασσαν ἐπήκοός ἐστι κατὰ Εὐρύπυ, δηρесеσημέωται . . . Πολέμων δὲ ἐν τῷ δ πρός Ἀναξανδριδην τὴν μὲν δυοῖν ἀστέρων ἐπιφάνειαν τῶν Διοσκουρών ἀνωμολογήθηται, κτλ.

6 There can be little doubt that a new piece starts here, described as an ὠσχοφορικόν. The ὠσχοφόρια were an Athenian festival and η can be accepted, though I cannot verify the ν of Ἀθηναίων here. They consisted of a procession and a race, described or referred to by various ancient writers, some statements of whom may be doubtfully described in the little that remains of this commentary.

ὠσχοφορικόν: ὠ. ἐστὶ τὸ γραφόμενον εἰς Ἀθηναίων ἡθέουε δρόμον ἀγωνιζομένους καὶ κρατοῦντας κλήμα βοτρώων πλήρες, δ καλεῖται ὠσχος. ποιοῦνται δὲ τὸν δρόμον ἐκ τοῦ Διονυσίου εἰς τὸ τῆς Σκιράδος Ἀθηνᾶε ἱερόν, schol. Dion. Thr. 450, 21 Hilg.

That Pindar composed ὠσχοφορικά, or at least an ὠσχοφορικόν, might be inferred from Athenaeus' quotation (495): Ἀριστόδημος δ' ἐν τρίτῳ περὶ Πινδάρου τοῖς Σκίροις φησὶν Ἀθήναζε ἀγῶνα ἐπιτελεῖσθαι τῶν ἐφήβων δρόμου. τρέχειν δ' αὐτοὺς ἔχοντα ἀμπέλου κλάδον κατὰκαρπον, τὸν καλούμενον ὠσχον. τρέχουσι δ' ἐκ τοῦ ἱεροῦ τοῦ Διονύσου μέχρι τοῦ τῆς Σκιράδος Ἀθηνᾶε ἱεροῦ κτλ. Whether they, or it, formed part of the collection of *Isthmia*, which now looks more likely than not, cannot be determined with certainty by any evidence I see in these fragments.

7 ]μ(εν)οι κακῶε.

8 A word ending in μονικου can hardly be anything but Ἰσθμιονίκου, but that was certainly not written, nor, I think, was ιμοικου—I do not know whether this mistake is ever found—though I cannot completely rule it out. A possibility which occurs to me is that μο may simply have been written twice.

9 Π]ωδάρωι.

10 ]ιδημωι may be divided or may contain the end of a proper name. Ἀριστ]οδ. is out of the question, which I mention on account of the quotation above (l. 6 n.).

11 It is tempting to recognize τὸ τῆς Σκιράδος Ἀθηνᾶε ἱερόν, but I am bound to say, I cannot make the ink after δος naturally into any part of the beginning of Ἀθηνᾶε.

11 [.]εχη[ : an obvious guess is [δ]εχη[ ], a form found in a number of lexical entries, as well as δεχοε (and corresponding forms beginning with ὠ, for which there appears to be no room here). So Hesych. in ὠσχοφόρια . . . φέροντες τὰς ὠσχαε εἰς τὸ τῆς Σκιράδος Ἀθηνᾶε ἱερόν, Harpocr. in δεχοφόροι . . . ὁ δὲ Ἰστροε ἐν τῇ τῷ περὶ Θησεῶε . . . τοὺε καλουμένους δεχοφόρους καταλέγειν δύο τῶν γένει καὶ πλούται προυχόντων. ἡ δὲ δεχη κλήμά ἐστι κτλ. But another possibility perhaps worth considering is [ε]εχη[ματισμένοι 'dressed like' sc. girls, corresponding to Proclus (ap. Phot. *bibl.* 322) δύο νεανίαι κατὰ γυναικάε ἐστολιμένοι, *Lex. Seguer.* (Bekk. *An.* i 318) ἐν γυναικείαιε στολαίε δύο νεανίαι, Plut. *Thes.* 23.

12 δύο : presumably the two oschophori.

13 seqq. Perhaps something like ἐν δὲ τῷαύτης [αἰτίας . . . (Θησεῶ) πρ]ῶτον πεποιηκέναι, a reference to the establishment of the festival, cf. Procl. ut sup. ἀρξαι δὲ φαει πρῶτον τοῦ ἔργου. If so, ]επεμποντο is likely to refer to the voyage to Crete of Theseus and his companions rather than to the πομπή, παραπομπή (Plut., Proc. ut sup.) of the commemoration, and similarly νέοιε τὰε ἐεθηεαε to the original disguising of two boys as girls, not to the costume of the oschophori.

17 αὐτὰε κ(αὶ) ὕ(ε)τερον.

21 ]ι δ' [ε]κ τοιο[ύτ-?

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(The figures 24 are to be supplied before 38-51; figures in small raised type refer to fragments, small roman figures to columns; an asterisk indicates that the word to which it is attached is not recorded in the ninth edition of Liddell and Scott, Greek-English Lexicon; square brackets indicate that a word is supplied from other sources or by conjecture; a reference enclosed in round brackets indicates an interlinear comment.)

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Fragment 1 (top left):  
 ... ΚΟΝ  
 ... ΖΑΙΟΣ  
 ... ΜΟΧΘΟΝΑ ...  
 ... ΛΟΜΟΝΗ ...  
 ... ΜΑΝ ...  
 ... ΟΝΑΙΒΙΖΑΡΤΑ ...

Fragment 2 (top middle):  
 ... ΝΤΙΣ  
 ... ΤΑΝΙΑ  
 ... ΕΡΡΙΑ ...  
 ... ΑΛΛΟΕ ...  
 ... ΕΝ ...  
 ... ΕΝ ...  
 ... ΠΙΡ ...  
 ... ΛΟΜ ...  
 ... ΠΙΡ ...

Fragment 3 (top right):  
 ... ΕΝ ...

Fragment 4 (top far right):  
 ...

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Fragment 1 (middle left):  
 ...  
 ... ΑΠΙΑ ...  
 ... ΚΑΙ ...  
 ... ΜΑ ...  
 ... ΠΑ ...  
 ... ΕΤ ...  
 ... ΠΙΝ ...  
 ... ΠΙΝ ...  
 ... ΑΡ ...  
 ... ΚΑ ...

Fragment 2 (middle middle):  
 ... ΑΝΑ ...  
 ... ΧΑ ...  
 ... ΑΡ ...  
 ... ΑΥ ...  
 ... ΑΜ ...  
 ... ΤΑ ...

Fragment 3 (middle right):  
 ... ΤΟΝ ...

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Fragment 1 (bottom left):  
 ... ΤΑ ...  
 ... Ν ...  
 ... Φ ...  
 ... ΑΡ ...  
 ... ΑΙ ...  
 ... ΤΑ ...  
 ... ΤΑ ...  
 ... ΔΗ ...  
 ... ΑΝ ...  
 ... ΝΙ ...

Fragment 2 (bottom middle):  
 ... ΖΑΙ ...  
 ... ΧΕ ...

Fragment 3 (bottom right):  
 ... ΕΝ ...  
 ... ΘΕ ...  
 ... ΜΟ ...  
 ... ΛΟ ...  
 ... ΜΑ ...  
 ... ΘΕ ...  
 ... ΘΕ ...  
 ... ΓΝ ...  
 ... Ο ...  
 ... ΤΙ ...  
 ... ΠΙ ...  
 ... ΠΙ ...  
 ... ΝΙ ...  
 ... Π ...  
 ... Π ...  
 ... ΤΥ ...  
 ... Ι ...  
 ... Ε ...  
 ... Υ ...

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ΤΟΝ ΧΕΙΤΑΝ ΔΙΪΤΑΝ  
 ΚΑΙ ΧΕΙΤΑΝ ΔΙΪΤΑΝ  
 ΕΥΤΡΟΦΑΝ  
 ΜΙΤΙΝ

ΒΑΝ  
 ΣΑΤΑ  
 ΝΟΝ  
 ΣΑΟΙΝ  
 ΒΕΙΧΗ  
 ΔΙΜΗΝ

ΔΕΥΚΕΝΕ...  
 ΕΤΙ ΤΑΝ...  
 ΤΑΝ...

ΚΑΤΑ  
 ΤΑΝ  
 ΑΙΤΑΝ

ΚΑ  
 ΑΝ

ΑΝΑΧ  
 ΑΥΤΑ

ΑΝ  
 ΝΜ

ΑΝ...  
 ΑΝ...







Fragmentary Greek text from a papyrus scroll, showing several lines of characters. The text is heavily obscured by ink smudges and physical damage to the original document.

Visible fragments of text include:

- Top left: ...ΠΑΡΑ... ΒΑΣΙΛ...
- Top middle: ...ΑΧΕΝ... ΤΟΤΟ... ΙΑ...
- Top right: ...ΑΙΟ... ΠΑ... ΝΥΜ... ΕΥ... ΑΝ... ΝΥΜ... ΕΥ...
- Middle left: ...ΑΝΤΙ... ΚΑ... ΙΑ... ΠΑ...
- Middle right: ...ΑΝΤΙ... ΚΑ... ΙΑ... ΠΑ...
- Bottom left: ...ΑΝΤΙ... ΚΑ... ΙΑ... ΠΑ...
- Bottom right: ...ΑΝΤΙ... ΚΑ... ΙΑ... ΠΑ...



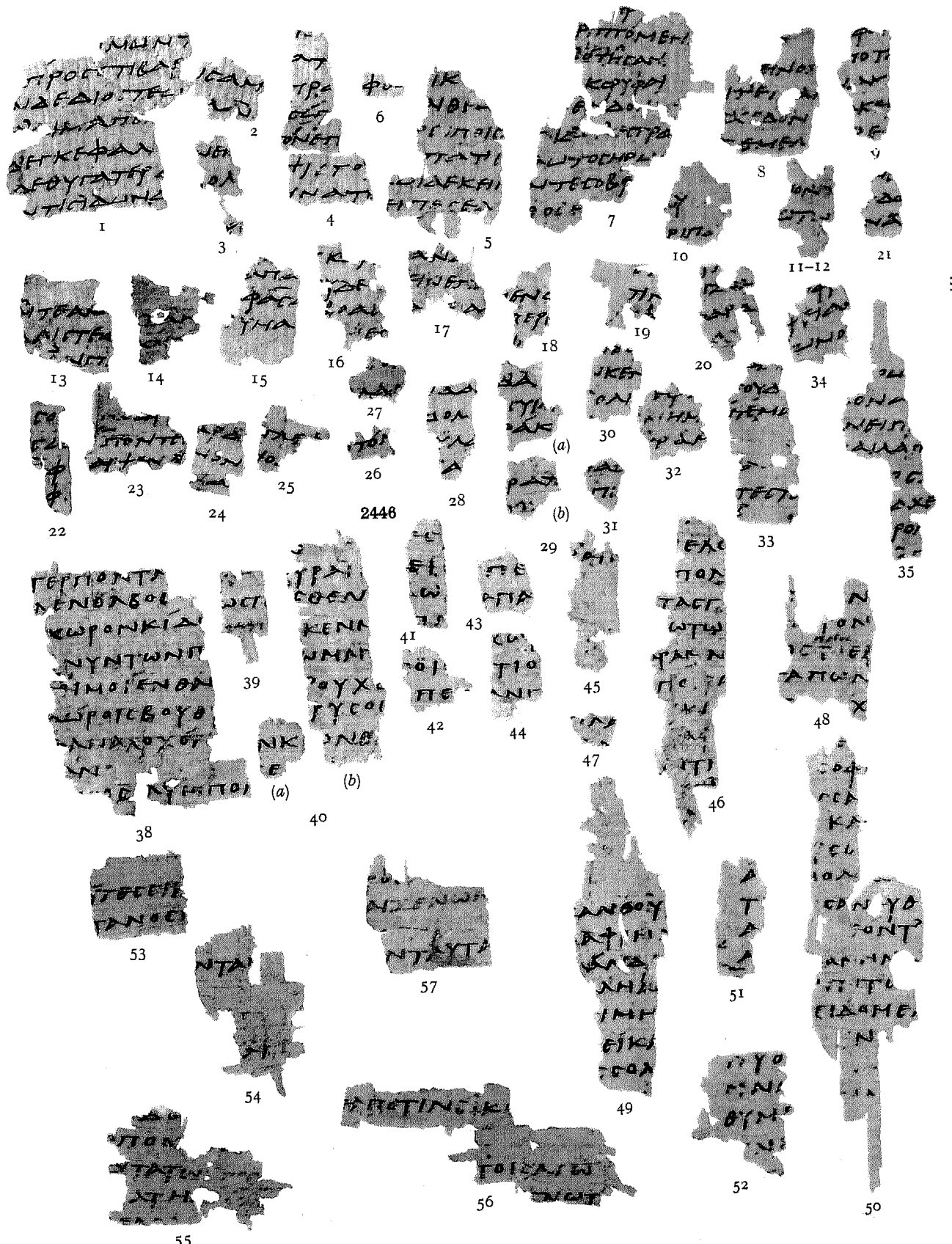












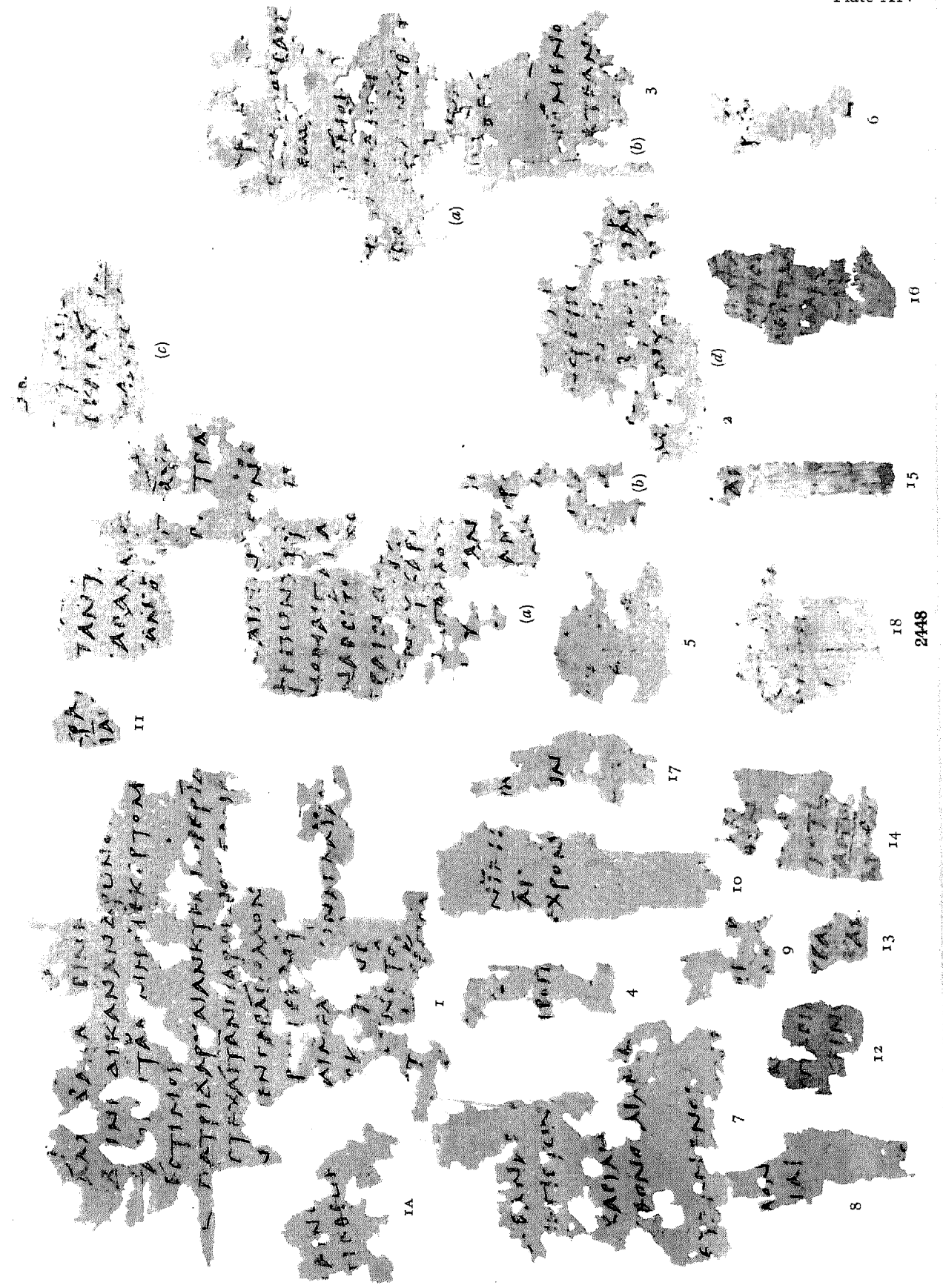
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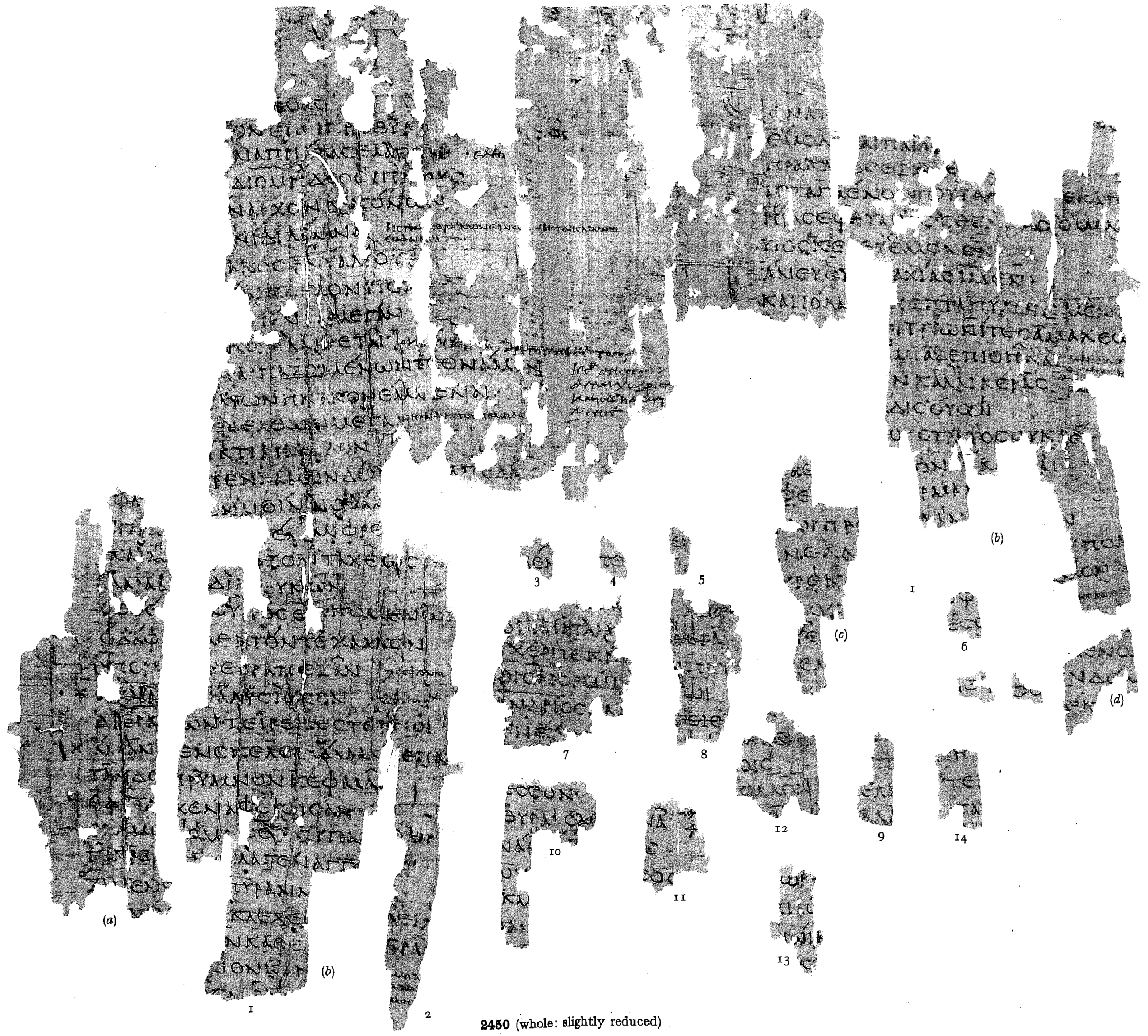
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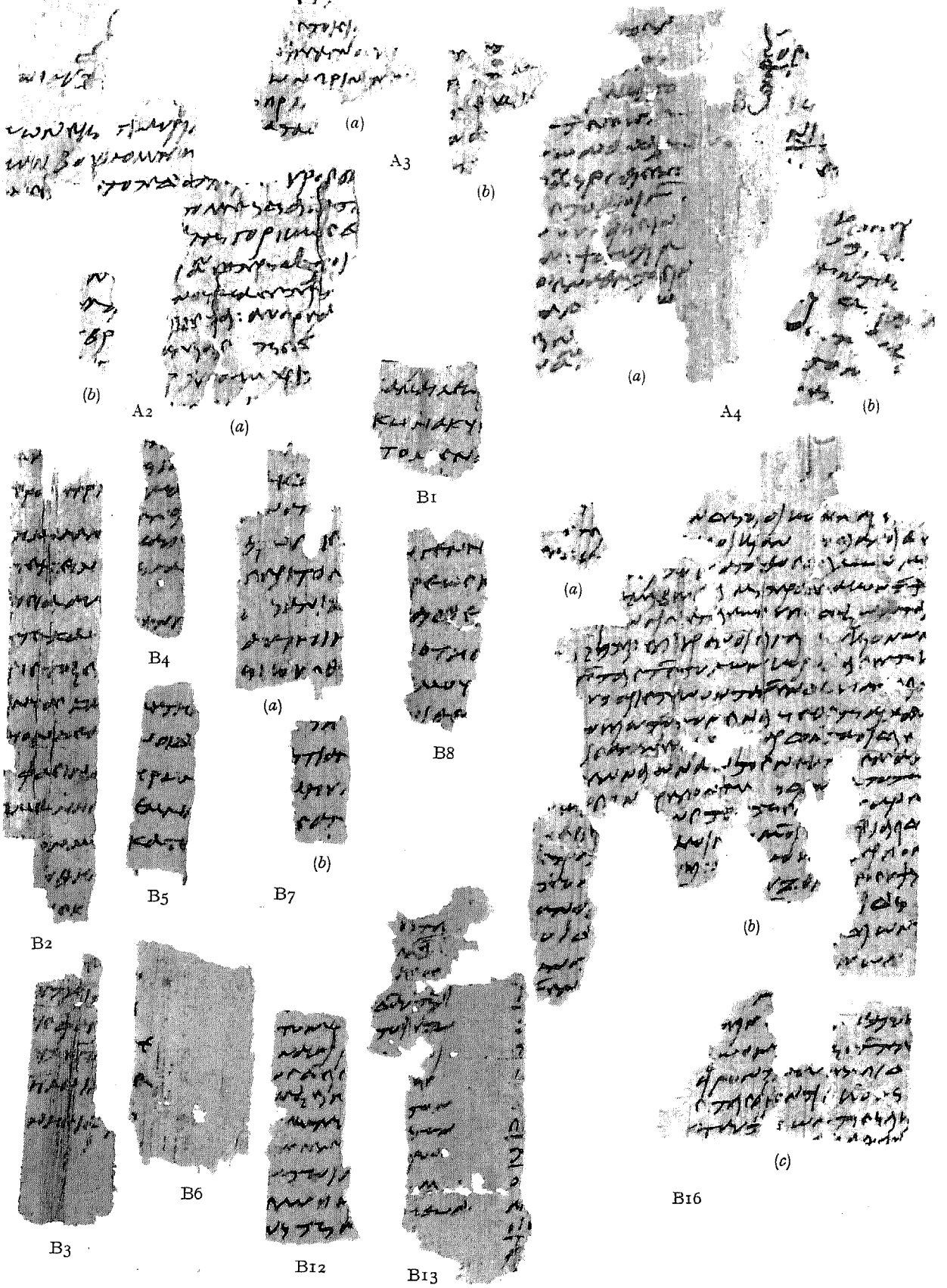


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[Another block of handwritten text, continuing the list or index.]

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